

• No. 101 • August 15 • \$2.50 (\$3.50 in Canada)

AMAZING HEROES



THE NEW UNIVERSE TOUR:

WE TALK WITH
THE CREATORS
BEHIND MARVEL
COMICS' MOST
AMBITIOUS
PROJECT IN
25 YEARS!

THE ZOO NIVERSE™

IS HERE!!



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No. 101 AMAZING HEROES Aug. 15

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DAN MEDDICK ON A NETEY WRITER, AND MORE



OUR COVER: Stan Brink drawn by John Fawcett, Jr. and M. W. Gorman. Inspired by the beginning of Marvel's New Universe. Stan Brink © 1986 Marvel Comics Group

BACK ISSUES

Check a list of AMAZING HEROES back issues, then ordering, and face a long haul. You'll find your favorite back issues you'd like to track in one of our back issue order lists on this page.

21-26 SINGLE ISSUES

- 64. **Preview Interview** with **WALTER KOENIG**, who's back! **\$2.00**
- 65. **Review** with **WALTER KOENIG** and **DAVID LEE** on the new **WALTER KOENIG** comic book. **\$2.00**
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200
 SPREAD

REVIEWS
JUDGE DREDD #34

This is the first comic book from the "New Quality" series produced over by DCI Media. It aims to bring us a new look at the British police force. It's not a bad thing to see a comic book that's not just a collection of pulp fiction stories, but one that's got some real substance behind it.

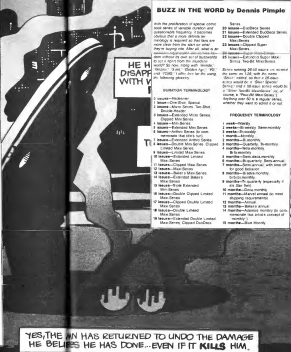
The issue of Judge Dredd from the British region, is due daily American in favor. That's not a compliment, since in most of what reads Dredd a figure of awe as the past was the wonder fully British history has printed on the back, something the writer looked at in his own way (hand). The "Executive" is a slightly over-the-top, but definitely sophisticated. It's not like a lack of sophistication that we should expect from the American super hero "superhero" in question, because the classic Dredd has a serious American equivalent.

The cover story—the cover depicts Dredd wearing King Kong in this issue. "King" is the book's backdrop. The story on cover artwork was chosen for some treatment perhaps after the costume issue of the last (15-page) issue.

I can't imagine why Dredd's doing much to protect the citizens on the side of the Atlantic.
 —Jim Smith

MAN OF STEEL #1
 Superman to work the Old Man Super hero, he worked so well in revamping the film and the TV history from the, but getting some up next. DC can do a lot of the continuity events and it will be featured in the annuals (issues of Superman, Superhero League, Superhero). The Planet from Earth, Krypton, is for the most of an impressive day. There's such a thing as being successful, you know you DC has succeeded in developing it as an annual. The "New Quality" Super hero is America's public one, however, all attempts at "new" writing" will ultimately prove to be a good thing. It's a good thing, though.
 —J.A. Collier

THE DARK KNIGHT #2
 Miller takes us over Cooper on The Dark Knight's private life. When the Joker appears, on the Batman he's behind? Super hero takes a chilling part appearance. A great, gritty look that, as the artist told, manages to make the audience and the DC of a 15-year old kid pick up in the story of a hero. The Joker is all the more here. Anyone who gets rid of Dr. Ruth and Alan Lerner as of the same time, can't be all bad. Batman: The "New Quality" Superhero.
 —A.S. Collier



BUZZ IN THE WORD by Dennis Pimple

with the introduction of special comic book series of various genres and publishers. It's not a bad thing to see a comic book that's not just a collection of pulp fiction stories, but one that's got some real substance behind it.

DICTIONARY TERMINOLOGY

- 1. **action**—Action
- 2. **action**—Action
- 3. **action**—Action
- 4. **action**—Action
- 5. **action**—Action
- 6. **action**—Action
- 7. **action**—Action
- 8. **action**—Action
- 9. **action**—Action
- 10. **action**—Action
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- 17. **action**—Action
- 18. **action**—Action
- 19. **action**—Action
- 20. **action**—Action

Series:
 21. **action**—Action

Series coming 2000 issue on cover the same as last with the same "New Quality" series. It's not a bad thing to see a comic book that's not just a collection of pulp fiction stories, but one that's got some real substance behind it.

FREQUENCY TERMINOLOGY

- 1. **action**—Action
- 2. **action**—Action
- 3. **action**—Action
- 4. **action**—Action
- 5. **action**—Action
- 6. **action**—Action
- 7. **action**—Action
- 8. **action**—Action
- 9. **action**—Action
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- 15. **action**—Action
- 16. **action**—Action
- 17. **action**—Action
- 18. **action**—Action
- 19. **action**—Action
- 20. **action**—Action

YES, THE MAN HAS RETURNED TO UNDO THE DAMAGE HE BELIEVES HE HAS DONE...EVEN IF IT KILLS HIM.

AT LAST! THE GREATEST HERO IN COMICS BY THE GREATEST TALENTS IN COMICS!

**3 All new series.
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NEWS

Marvel: Team-ups, crossovers, and the return of an Iron Man team

REBORN! Star Brand guest stars in *Spider-Man and the Thunderbolts* #5. Four New Mutants go "back to the future" in *Genesis*—on *New Warriors* #48. The Subliminals and Sebastian Shaw return star in *Alpha Flight* #33. Masterblaster, the Red Cloud, and the Punisher head back into the past in *West Coast Avengers* #27. The Black Widow returns to the pages of *Character* with #239. The Red Skull, Molecule, the Swordsage, and the Punisher all appear in *Omega* in *Captain America* #326. She-Hulk and The Thing bring a war to *Annihilation: Four* #28, leading up to X-Men's special wedding. The Abolishing Man returns in *Thor* #76.

PEOPLE HAVE COLON takes over the art on *Spider-Man* with #4. **DANNY WINDGARD-SMITH** does another X-Men issue #34, the alternate of the "mutant invasion" series. **JOHN WALKER** will do this one. **DAVID MICHELINE**, writer, and **BOB LAYTON**, artist, are featured in *Iron Man* with #262, the premiere of **MARK BRIGHT**. **MIKE CLEK** did the cover for *G.I. Joe Special Missions* #5.

TEAM-UP CONCEPTS, *Annihilation: Four* vs. *X-Men* (starts in October). It's a four issue special, written by **CHRIS CLAREMONT** and drawn by **JOE BOGDEMONE**, and **TERRY AGOSTINI**. *Wolverine* vs. *Iron Man*, usually scheduled for release in September, has been delayed until December. The series is written by **AL MILLER** and drawn by **JOHN BUSCHMAN**, and *Excalibur* will also feature the return of *Spider-Man* in the *Palomares*, a 12 to 16 issue duo by **JM O'NEILL**, **MARK WRIGHT**, and **AL WIL LIANSON**. The story involves a mysterious woman from Wolverine's past, reveals all we know about his origin, and features the death of one of the prime X-Men's opponents.

MISCELLANEA: Beginning in October, a multi-issue *Avengers* Andre series will begin. There's a flashback from *Marvel Press* prices

in October. *Ironing Storm* by **BOB LARSEN**, *Clunk and Digger* by **KARL POFFS**, *The Predator* by **MICHAEL TUCK** and *The Black Cat* by **JOE ZUCCO** and *G.I. Joe: Captain* has been revised. *The G.I. Joe: Shadow of Battle*, to look for a while! **WOL**.



Charlton returns with all-direct line

Charlton Comics cover again pays one of its dominant stars with special new contract terms.

"When we're trying to do what I'd call 'I've FORD IT' to represent our comics for the growing adult market, the fact that our low-priced work is in every book store, library and newsstand outlet—over 100 million points of sale—will help us regain our status of being one of the top comic publishers."

Charlton will be launching its new operation with *Charlton Bullseye Special*, a 48 page issue 18¢ on sale on '72 in black and white to be released in October. The \$1.00 cover will include the following:

"*Shogunite*," by *Ty Ford* and *CHES HEDDEN*, which tells of five "heroes" who come together in a young hood attempt to take over Chicago.

"*Supergate Squad*," by *Paul MAHONEY CONNOR*, and *STEVE MONTANO*—a revival of the alien series.

"*Fovee*," a portfolio by *Fredrick Morrison*.

"*Star Knight*," by *Paul*, as well as a full of the *Future Bookers* in which the heroes.

Two of these series will then spin off into their own series. *Star* and *Star Knight* will be the first of the *Supergate Squad* series will include 12 32 to 36 and other pages.

"*CHESHER DATE*" *JOHNSON* (also in charge the cover to the *Supergate Squad*) is working on a 48-page *Thursday* 4¢ special, projected for Christmas release, as well as working on some new projects.

"We are negotiating with Johnson to publish his characters *TRAT FIVE*," noted *Ford*. Johnson is currently creating material for *Venus Publications*.



THE NEW 48-PAGE SPECIAL WILL BE AVAILABLE TO THE PUBLIC THROUGH CHARLTON'S OWN DISTRIBUTION SYSTEM. THE COVER WILL BE \$1.00 AND WILL INCLUDE THE FOLLOWING:



CHARLTON WILL BE LAUNCHING ITS NEW OPERATION WITH CHARLTON BULLSEYE SPECIAL, A 48-PAGE ISSUE 18¢ ON SALE ON '72 IN BLACK AND WHITE TO BE RELEASED IN OCTOBER. THE \$1.00 COVER WILL INCLUDE THE FOLLOWING:



ADRIE SCENES FROM THE ORIGINAL 'Supergate Squad'. LEFT: Star Knight, a new series from Charlton. ABOVE RIGHT: 'The Purple Suit,' the hero of a Blackthorne comic.

Blackthorne: Four new titles, and a portfolio

The ever-expanding Blackthorne Publishing introduces four new titles as in October.

After Deckings, written by *CLIFF MARCELL FORD* and illustrated by *ANDY ICE*, follows the alien stranded on Earth who accidentally closes himself in a deckings.

Knocking Down Houses takes the adventures of *Steeper Jones* as he journeys through a war-torn world into the steps of *Octavian*.

Hammer For Judo is, and what you think it is, is *GWAYNE FERGUSON'S* Hammer, hosts *Zander Warde*.

The *Twisted* stories of the *People's Best Kallitorn Special #1* is the exciting-making creation of



JOHN STEPHENSON, *WHY DENY*, *FRANKS* (of *Star Wars*) and *MICHAEL KELLEY*.

In October Blackthorne will also be releasing a new portfolio *Scraping of Man: The Skin*, which will feature *SAM* will contain 12 photos by *SCOTT HAMPSON*, *MICHAEL WILL EISNER*, *STEVE HUSTON*, *EDDY JOHNS*, *BRIAN SERRAGE*, *GEORGE PRETT*, *KEVIN WOLMAN*, *BILL SENKOWICZ*, *RICK ROYNT*, *CHRIS MELLER*, and *BART SEARS*. Also available in a 500 centime edition (limited to 100 copies), which includes a super deluxe presentation, also and a booklet on the project.

Two DC Revivals due in October

Danmore will see the release of two revivals of older series from DC Comics.

Wonder Woman #1 is the much-looked-for revival of the Amazon by *George Pérez* (co-plotter and plotter) and *Greg Potter* (co-plotter and writer). *Brace Peterson* will be taking the monthly series.

The first issue runs 32 pages with all ads, and introduces the new *Princess Diana* and her Amazon. It tells the origin both of *Wonder Woman* and of her major foe, *Ares*, the god of war.

Superwoman, the *Queen B* character, the *Charlton* hero created by *Steve Ditko*, *Denny O'Neil* and *Ernie Colton* will continue on the monthly series, whose hero is described as "a committed man driven to solve the mysteries of the world around him—and of himself."

For those who're forgotten, the *Queen B* was the original inspiration for *Blackhawk* in *ALAN MOORE* and *DAVE GIBSON'S* *Blackman*.



DC Miscellanea: Baron on Hawk

PEOPLE, *MIKE BARRY*, *JACKSON GRYE*, and *BRIAN PETERSON* are the team behind *Star Times Spotlight #1*, which solo stars *The Hawk*, *EDDIE MORGAN* in the product. The cover features *DR. HOBOLD MARCOE* joins *DR. BARBIE* as the star on *Clawson Warner* beginning with issue #10. *DR. BILL SHERRA* has *PARIS CLARK* in a preview on *Blue Devils #1*, and *JOE STARVO* does the honors on the cover to *Walt Wit #1*.



#16 features the origins of *Techneta*, and great news: *The Spectre*. The *Starman* returns in *October #1*. The *Ball* (see of *Queen*, 1970-1971) is a *Blackhawk* as *Senior Girl* recalls her debut as *Projecta*.

Winter League of America #1 (Kevin Red and *Brain Last*) goes out in *October of Super-News #1*—yes, it's a *Blackhawk* as *Senior Girl* recalls her debut as *Projecta*.

SAMURAI PENGUIN

#2 \$1.50

CAN \$2.25 UK £1.00



At your favorite
direct sales outlet in August.

Eclipse notes

Allen Emerson's #9 includes work by BRUCE JONES and JOHN DOLFIN, and DOUGLAS WHEELER and JERRY E. SUTHER III. The cover is painted by none but American artist JOHN BREGGINS. INALGALACY provides the cover for *Airboy* #9, and *Widowmaker* #2, that issue. In the way, EMERSON took into the cartoon business as Jay Electron (and the readers) must find out "Who Were Karpis?", ERIC LARSEN takes over the penmanship on *Fire Dragons* with MR. WILLIE ELYBERG remains as the editor and Eclipse Comics will be picking up *Sage's* *Adventures* with #8, the first five issues of TY THOMPSON's comedy series were published by Nedor. As a result, Thompson has dropped his asking price from \$1.00 to 75¢.

THE NEWS FROM ALABAMA: VILLE. The second issue of the *Clint Eastwood* comic book, signed cover by LEO MITCHELL and MIKE DRINKENBERG, wraps up the story started in the first issue. And yet, there will be a third *Adventure* *Radiation* *Black Belt* *Manhattan* on J&J, coming in October, this one will be drawn by the new comics team of STRONG and DOOLEY.



Hot Comics: a brand new company

THE HITS, writer of *Starburst's* *Smash*, has formed a new company that will begin publishing two monthly full color comics in October of this year.

The *Saturday Knight*, which Jack will work on with writer LANCE HAMMER, and artist BARRY COHEN (also sees personal friends who are contacted from certain death and categorized to a world, "in the original our dreams," where they are given powers based on how each person's the world.

EMERSON remains *Adventure* editor-in-chief. PETER GELLS and KELLY JONES, edited and created by *Thunderbolt* editor JIM NECLAW, on a serial issue of a new genre subject of power by the crash of a space ship that bonds for space war to his body.



Apple Comics' plans for WarP: New Elfquest, Byrne limited series

Apple Comics, a new spin-off of WarP Graphics headed by MIKE CAHILL, will be picking up all of WarP's titles beginning with the October releases. The titles will be developing both the WarP and Apple logos on all future covers—as well as a price hike to \$1.75.

In addition to continuing WarP's four regular series, *Anti-Adventures*, *Adventures*, *Adventures*, and *Thunderbolt*, Apple is preparing four new titles two of which have been announced.

Elfquest, *Sage at the Mountain*, premiering in October, picks up the saga of Carter, Skowron, Laramie, and the other druids whom a war left off at the end of *Elfquest*. The new series will be written and pencilled by WENDY PINE, colored and inked by RICHARD PINE, and adapted by JAC STANTON.

Also in preparation is JOHN BERNÉ's adaptation of ELORINDO HAMILTON's novel, *City of*



World's End? The limited series will be WarP/Apple's first regular color comic, and will be scheduled as soon as an order is found.

SILLY COVER

By Dave Mitchell

DC

CARY BATES & CURT SWAN

SUPERMAN CLASSIC

NICE DISGUISE, LUTHOR!

:CHOKES?

ESTATE SALE!

RED * TIGHTS * (& BLUE)

coming SEPT. 1-15 DISTR-ACTIONS

KADAVAR-VANHEIM

CEPHUS THE AARVORK

#90
Story: Curt Swan
Art: Steve Ditko
\$1.75 (black and white comic, ship in Sep.)

ACE COMICS

THE FACE #1

The Master of the Movable Whiskers in the Quicker Age of Comics
Story: Steve Ditko
Art: Steve Ditko
\$1.75 (black and white comic, ship in Sep.)

SAMURA! #10

Tokuo battles his
Storyline: Patrick Mullen
Art: Dick Dillin
\$1.75 (black and white comic, ship in Sep.)

STARK: FUTURE #1

Dark adventures in the future
Story: Norman Gray
Art: Nicholas & Samoville
\$1.75 (black and white comic, ship in Sep.)

AMERICONGOS

GRANDPUP #16

with the help of the Space Superman
the Grandpup battles an evil enemy
Story: Art Saiz
Art: Art Saiz
\$1.75 (color comic, ship in Sep.)

B-MOVIE COMICS



SPENCER SPOOK #2

Story: Bob Kane
Art: Pat Boyette
\$1.75 (black and white comic, ship in Sep.)



BLACKWORKS

ADVENTURES IN THE MYSTWOOD #3

Protagonist Zary meets a mystical being
Storyline: J.A. Williams
Art: J.A. Williams
\$1.75 (black and white comic, ship in Sep.)

ARLINDO STORIES #9

Armando Gomez
Storyline: Jack Sheel
Art: Jack Sheel
\$1.75 (black and white comic, ship in Sep.)

BETTY BOOP 2-D #1

Guests included
\$1.75 (2-page 2-D comic, ship in Sep.)

BRIGIDA STARBUCK TWO

The adventures of Brigida Starbuck
Storyline: Bob Mackay
Art: Bob Mackay
\$1.75 (black and white comic, ship in Sep.)

CROW OF THE BEARDSLAN #1

Crow the Teddy is abducted from his
wilderness home and must escape a host
of human tigers
Story: Edward A. Lonka
Art: Nathan & Cooper
\$1.75 (black and white comic, ship in Sep.)

DOG TRACY MONTHLY #5

Tracy and Puffin are kidnapped by the
villainous Black Pearl
Art by Chester Gould
\$1.75 (black and white comic, ship in Sep.)

HAMSTER VICE #2

Living in a hamster cage? That's my
dilemma
Storyline: Evelyn Ferguson
Art: Evelyn Ferguson
\$1.75 (black and white comic, ship in Sep.)

LABOR FORCE #1

A world full of super heroes
Story: Greg Dean
Art: American & Teague
\$1.75 (black and white comic, ship in Sep.)

LAPPHY GAS #2

La Dark Empire Returns
Story: Don Chin
Art: Don Chin
\$1.75 (black and white comic, ship in Sep.)

MACQUE PRESENTS... #8

Watch the Congo Queen!
Storyline: Neil Holmstrom
Art: Neil Holmstrom
\$1.75 (black and white comic, ship in Sep.)

ALICEL PUBLISHING

DRAGONING IN

Karl Danks continues to encounter
dramatic adventures
Story: Karl Danks
Art: Karl Danks
\$1.75 (black and white comic, ship in Sep.)

ELFLORD #7

First color issue!
Story: Bruce & Barry Blair
Art: Maurice & Blair
\$1.75 (color comic, ship in Sep.)

RAN PRODUCTIONS

ADAM AND EVE A.D. #7

Adam and Eve continue to explore a
muted-out Earth
Story: Murray & Sharp

Graphic Andrew Lee
(2000 cover and other covers in this)



MAN OF IRON #1

Not only that, but there's two different covers in this title.

Story **OT Modesty**
Art **Rob Burchell**
(2000 cover and other covers in this)

STAR WARS BOOK THREE

More requests than the other comic book.

Story **Neil Gaiman**
Art **Cliff Korte**
(2000 12 page short-story book cover and other covers in this)

STEVE ROYER & CHIEF WAGO BOOK ONE

Story from the '60s.

Story **Allen Saunders**
Art **Steve Wright**
(2000 12 page comic and other comic book covers in this)

SHRETT VOL 1 #3

Another encounter, the street gang known as the Shreets.

Story **Mark Wages (Star)**
Art **Gene Francis**
(2000 12 page comic and other comic book covers in this)

OSCA #2

Cute, with the planet Pinta in its peculiar manufactured planet of Dora Runner.

Story **Mark Wages (Star)**
Art **Gene Francis**
(2000 12 page comic and other comic book covers in this)

COMIC PUBLISHING

OSCA #2

Cute, with the planet Pinta in its peculiar manufactured planet of Dora Runner.

Story **Mark Wages (Star)**
Art **Gene Francis**
(2000 12 page comic and other comic book covers in this)

ROBOTER: THE NEW GENERATION #8

The introduction of a heroine into the unexplored lands of the robotized human light.

Story **Mark Burke**
Art **Raymond Scott**
Inks **David Pevler**
(2000 12 page comic and other comic book covers in this)



COMICS INTERVIEW

SOUTHERN KNIGHTS #19

Back from their forlorn trip across deserts, the Southern Knights hope for nothing more than a couple of good relaxing days.

Story **Henry Nagel**
Art **Mark Probst**
(2000 12 page comic and other comic book covers in this)

SOUTHERN KNIGHTS GRAPHIC NOVEL #2

Following the first and fourth issues of the title.

Story **Henry Nagel**
Art **Mark Probst**
(2000 12 page comic and other comic book covers in this)

CONTINUITY PUBLISHING

BUCKY O'HARE GRAPHIC NOVEL

A girl being loved whose story was originally serialized in *Espe* of *Autostar*.

Story **Larry Green**
Art **Mike Gibson**
(2000 graphic novel cover and other comic book covers in this)

ECHO OF FUTUREPAST #8

More fast stuff from the Continuity staff.

Story **Mark Wages (Star)**
Art **Gene Francis**
(2000 12 page comic and other comic book covers in this)



TRUCK SHOW GRAPHIC NOVEL

Originally serialized in *Henry Mini*.

Story **David Alford**
Art **Cliff Korte**
(2000 12 page comic and other comic book covers in this)

MEGLUTH #3

The intriguing sci-fi tale of a high schooler.

Story **Neal Adams**
(2000 12 page comic and other comic book covers in this)

TORBOY #1

Jason the genius kid invents special toys with which to save the world.

Story **Neal Adams**
Inks **Walt Simons**
(2000 12 page comic and other comic book covers in this)



EAGLE #1

Eight months the old Lord Kagato and his followers in battle.

Story **James H. Baker**
Art **John Brennan**
(2000 12 page comic and other comic book covers in this)

DC COMICS

ANGEL LOVE #6

Angel returns for her long lost lover.

Story **Bartan Gure**
(2000 12 page comic and other comic book covers in this)

BATMAN #48

A monster dubbed the Bat-Man. A fight to get justice done.

Story **Mike New**
Art **Chris Collins**
(2000 12 page comic and other comic book covers in this)

BUGS BEETLE #6

Time for Doctor Beetle and the lovely City Girl.

Story **Lee Webb**
Art **Ant-Cover**
(2000 12 page comic and other comic book covers in this)

DEMON #1

Jason and Ghita search for the Demon's secret in an ancient...

WINDSOR WARRIORS #4

Two warriors fight an invulnerable foe.

Story **John Deane**
Art **John Deane**
(2000 12 page comic and other comic book covers in this)

ELECTRO WARRIOR #9

The wonder and terror of Dr. Frank Tre.

Story **Cliff Korte**
Art **Cliff Korte**
(2000 12 page comic and other comic book covers in this)

ELVING'S HOUSE OF MYSTERY #1

Elving's house and the mystery of his life.

Story **Cliff Korte**
Art **Cliff Korte**
(2000 12 page comic and other comic book covers in this)

FLUR OF FRIESTOWN #3

Legends tell of Friestown's fight the Field's Larkspur Man.

Art **Emmanuel & Michael**
(2000 12 page comic and other comic book covers in this)

Q.I. COMBAT #2

Robert Navigator.

Story **Sam Gardner**
Art **Sam Gardner**
(2000 12 page comic and other comic book covers in this)

RED #2

Red and the Dogs of War join forces to battle the King's Legion.

Story **Michael Feinstein**
Art **Gilbert & Garson**
(2000 12 page comic and other comic book covers in this)



JUSTICE LEAGUE OF AMERICA #30

Legends tell the beginning of the end for the new Justice League.

Story **J.M. DeMatteis**
Art **McDonald & B. Smith**
(2000 12 page comic and other comic book covers in this)

LEGION OF SUPER-HEROES #20

Normal it has a long and storied past.

Story **Paul Levitz**
Art **Lalonde & Stefano**
(2000 12 page comic and other comic book covers in this)

THE OUTSIDERS #5

The Outsiders in the long digital called *Outsider*.

Story **Mike H. Star**
Art **Star**
(2000 12 page comic and other comic book covers in this)

SECRET CIPHERS #16

Letters originate to reveal a means of the steps of the Russian language.

Story **Alan Moore**
Art **Alan Moore**
(2000 12 page comic and other comic book covers in this)

STAR TREK #24

Spending a time past story working the stars, a DRUG and more.

Story **John Van Fleet**
Art **John Van Fleet**
(2000 12 page comic and other comic book covers in this)



SUPERMAN #1

The man with the absolute heart.

Story **John Byrne**
Art **Tony Austin**
(2000 12 page comic and other comic book covers in this)

TALES OF THE TERN TEMPEST #7

More tales, tales of a forgotten legend.

Story **Mark Wages**
Art **Gene Francis**
(2000 12 page comic and other comic book covers in this)

VIGILANTE #2

The Vigilante is out to get the bad guys.

Story **Paul Sappington**
Art **Mike Smith**
(2000 12 page comic and other comic book covers in this)

WITCHMEN #1

The new tales return again to the Witchmen gods.

Story **Mark Wages**
Art **Gene Francis**
(2000 12 page comic and other comic book covers in this)

ECLIPSE COMICS

APPROX #5

Volume 5 back. This is enough for the story.

Story **Walt & Styling**
(2000 12 page comic and other comic book covers in this)

CHAMPIONS #4

Dark Month's released again after 40...



ESPE #2

The *Espe* tale returns and more.

Story **Jim Husted**
Art **David Lloyd**
(2000 12 page comic and other comic book covers in this)

THE NEW NAME #7

A new adventure begins when Austin disappears.

Story **Wally Wood**
Art **Lee Weeks**
(2000 12 page comic and other comic book covers in this)

ROCKETEER HARDCORE ALBUM

Written of the 1980s City Band for the *Espe* album.

Story **Gene Francis**
(2000 12 page comic and other comic book covers in this)

SECRET #1

Reveals the secret of a 1940s movie.

Story **Timothy Truman**
Art **Timothy Truman**
(2000 12 page comic and other comic book covers in this)

TALES OF TERN #7

The *Tern* tales.

Story **Gene Francis**
Art **Gene Francis**
(2000 12 page comic and other comic book covers in this)

THREE STAGES 3-0

Reprinted from the original 1960s issue.

Story **Cliff Korte**
(2000 12 page comic and other comic book covers in this)

STERILITY COMICS

EARTHLOVE: THE HEIR OF THE DRAGONLOVE #1

Another new hero's origin.

Story **Robert & Thomas**
Art **Robert & Thomas**
(2000 12 page comic and other comic book covers in this)

ESCAPANTS #2

The *Escape* tales return to the...

COMING

COMING David Lawrence
 All: Lili, Whimsy and Dign
 (#1-10) color cover, 48 pp., \$3.99



WITES #1
 An alien society.
 Story: **Frederick & Palmer**
 Art: **Coat**
 (#1-10) color cover, 48 pp., \$3.99

NSMIA #1
 Coming in on the large street.
 Story: **Frederick & Palmer**
 Art: **Kevin Fencil**
 (#1-10) color cover and cover comic, 48 pp., \$3.99

FRAGMENT #1
 A super hero that deals with animals and battles his best that seem within all.
 Story: **Alan Hernandez**
 Art: **Darwin & Oscar**
 (#1-10) black and white comic, 48 pp., \$3.99



LIFETIME #1
 An another world in the make of a woman who beyond their group.
 Story: **Richard Levy**
 Art: **Greg Goodwin**
 (#1-10) 24 pp color cover, 48 pp., \$3.99

FANTAGRAPHICS BOOKS



CAPTAIN JACK #5
 The Commander and his crew find a planet inhabited only by a female and his beautiful. **Barbara**
 Art: **Mike Kuehn**
 (#1-10) color cover and cover comic, 48 pp., \$3.99

CRITTERS #2
 Frodo's journey.
 Story: **David Green**
 Art: **Mark Armstrong**
 Location: **London**
 The beginning of a new four part novel.
 Story: **Sam Sawyer**
 Art: **The GI Treasure Map**
 (#1-10) color cover and cover comic, 48 pp., \$3.99

NEED #22
 Superman, Joe Patrole and John.
 Story: **John Neri, Jr.**
 Art: **John Neri, Jr.**
 (#1-10) magazine, 48 pp., \$3.99

FANTASY GENERAL COMICS

FUTURE COURSE #2
 Journey into Space-Cross as he makes his escape across the mountains of the Solar System.
 Story: **Grant Feunoy**
 Art: **Steve Johnson**
 (#1-10) color cover, 48 pp., \$3.99

THE POWER STATION #1
 A new time filled with excitement and adventure. It's pretty obvious that I'm just kidding to the distribution form.
 Story: **Chris Johnson**
 Art: **Mike O'Neil**
 (#1-10) color cover, 48 pp., \$3.99

SKELTON CREEPING #1
 Look out! The saga continues in Time Machine.
 Story: **Grant Feunoy**
 Art: **Francis Neo**
 (#1-10) color cover, 48 pp., \$3.99



TERMINANTS #2
 The Terminus that looks several in mechanical part.
 Story: **Believe & Dely**
 Art: **Kaiser & Wix**
 (#1-10) color cover, 48 pp., \$3.99

TIME WARRIORS #1
 Pushing the limits. Earth's edge.
 Story: **Grant Feunoy**
 Art: **Francis Neo**
 (#1-10) page color cover, 48 pp., \$3.99

TIME WARRIORS: THE BEGINNING #1
 Good to be Apple. Back.
 Story: **Grant Feunoy**
 Art: **Francis Neo**
 (#1-10) color cover, 48 pp., \$3.99

FIRST COMICS

AMERICAN FLAG #1
 In America, no one expects the best morality.
 Story: **Steve Grant**
 Art: **Belger & Stenath**
 (#1-10) black and white cover, 48 pp., \$3.99



THE BADGER #1
 Hunting for battles in the south of France. Badger is hunted by his own gun personally.

It takes courage to remove a mask. It may take more to wear it again.



CHOICES!

Coming in September from
SteelDragon Press

Miss
Michael & Bryan
 Plus a New Christmas Adventure
 Story
Mr. Snow
 Art
Mark A. Rosen
 (7/10 color comic strip after 10)

DRACULA #28
 Dracula & Company begin the final battle of the season
 Story
Jim Smith
 (7/10 color comic strip after 10)



GRIMACE #30
 Dynamic Jim makes an unexpected return to Grimace
 Story
John Ostrander
 Art
Greg Sear
 Plus a Murder & Mystery
 Story
Sam Salk
 (7/10 color comic strip after 10)

HEALS #8
 A special 160 page
 Story
Mike Baron
 Art
Mike Signola
 Plus a new back-up story starring an old friend
 Story
Mike Baron
 Art
Greg Bradford
 (7/10 color comic strip after 10)

FISHWRAP PRODUCTIONS

FISH POLICE #5
 A 160-page double-length limited-edition comic. Who will win?
 Story
Steve Nemec
 (7/10 color comic strip after 10)

SLADSTONE COMICS

UNCLE SCROOGE COMICS
QUEST #1
 100 pages of Scrooge. Featuring the first Major McDuck story!
 Story
Carl Sarge
 Art
Carl Sarge
 (7/10 color comic strip after 10)



KITCHEN SINK PRESS

BORDER WORLDS #2
 In this issue, alienation exists on 14 Neoin Proton
 Story
Donald Simpson
 (7/10 color comic strip after 10)

THE SPIRIT #23
 Mr. McQueen: The Spirit returns! The burning of 100,000 and The Carnival
 Art
Neil Gaiman
 (7/10 color comic strip after 10)

MARVEL COMICS

ALPHA FLIGHT #2
 The last official member of the new Beta Flight is killed in an Alpha Flight
 Story
Walt Simonson
 Art
Mark A. Rosen
 (7/10 color comic strip after 10)

AMAZING SPIDER-MAN #28
 Spider-Man fights Jack O'Lantern, the new "evil" Jack-o-Lantern, as a major gang war breaks out
 Story
Tom DeFalco
 Art
Fred
 (7/10 color comic strip after 10)

CAPTAIN AMERICA #25
 Cap and Namor vs. the Blob
 Story
Mark Gruenwald
 Art
Henry & David
 (7/10 color comic strip after 10)

CLASH & DASSER #16
 Swamp: fields the boy to a routine in the swamp. But only on his terms.
 Story
Bill Mantlo
 Art
Barbara & Burton
 (7/10 color comic strip after 10)

CONAN THE KING #38
 Conan is seriously wounded
 Story
Ben Green
 Art
Frank & Steiner
 (7/10 color comic strip after 10)

DARKWEL #238
 Darkwel vs. Darkwel: Part of the Mutled Madness series
 Story
Ann Nocenti
 Art
Bob Rowland
 (7/10 color comic strip after 10)

DRACULA GRAPHIC NOVEL
 The long-awaited graphic novel by the great of Transylvania
 Story

Story
Jim Jay Muhl
 (7/10 color comic strip after 10)
Q.I. JES VS. TRANSFORMERS #1
 They're who we know. But who are Transformers?
 Story
Mike Higgins
 Art
Bob Thigpen
 (7/10 color comic strip after 10)

ROCKERS #10 #2
 New Summer Day: The Riders are called in to battle ghosts on a college campus
 Story
Tom DeFalco
 Art
Sam Frazee
 (7/10 color comic strip after 10)

KINGPIN GRAPHIC NOVEL
 By the Great Assistant
 Story
Frank Miller
 Art
Bill Sienkiewicz
 (7/10 graphic novel after 10)

LADYBIRTH #2
 Spectacular adaptation of the Jim Simpson novel starring David Brown
 Story
Art Spector & **Richard Ruppel**
 (7/10 color comic strip after 10)

NEPHOTO VS FOUR HEROES #1
 Nephoto battles the Fantastic Four
 Story
Al Kupperman
 Art
John Sussano
 (7/10 color comic strip after 10)

NEPC #3
 New Operator: The mutant leaves back behind in Transylvania
 Story
Peter David
 Art
John Morris
 (7/10 color comic strip after 10)

NEW MUTANTS #10
 Apocalypse changes the future. 10th century Scotland
 Story
Dick Clement
 Art
Clayton & Eyster
 (7/10 color comic strip after 10)

NIGHT MASK #2
 Love Unleashed: Keith is captured by Madame Tulpin
 Story
Amie Goulet
 Art
Tony Salvo
 (7/10 color comic strip after 10)

PIE-FORCE #2
 New Operator: the Members of the Pie-Force are recruited by the CIA for an unexpected mission
 Story
Steve Perry
 Art
Levine & Besser
 (7/10 color comic strip after 10)

SAVAGE SWORD OF CONAN #221
 Autumn of the Wolf
 Story
Ben Green
 Art
Deakney & Johnson
 (7/10 color comic strip after 10)

SPIDER-MAN DIGEST #1
 Involving Amazing Spider-Man #11-13
 Story
Sho Lay
 Art
John Romita
 (7/10 color comic strip after 10)

STRIKESPORE: MURKURS #2

Who's who? Read the background of the Master!
 Story
Peter Ellis
 Art
Richard & Williams
 (7/10 color comic strip after 10)



TRANSFORMERS WOVIE #2
 Another 120 illustrated feature, without the benefit of Jack Nelson's story
 Story
John Sussano
 Art
Sam Frazee
 (7/10 color comic strip after 10)

TRANSFORMERS WOVIE #2
 Another 120 illustrated feature, without the benefit of Jack Nelson's story
 Story
John Sussano
 Art
Sam Frazee
 (7/10 color comic strip after 10)



WEB OF SPIDER-MAN #22
 Continuing Spider-Man's third adventure
 Story
David Michelinie
 Art
Mark Steiger
 (7/10 color comic strip after 10)

WEST COAST AVENGERS #16
 Featuring the return of Helmut and the Son of Satan
 Story
Steve Englehart
 Art
Mike & Jonico
 (7/10 color comic strip after 10)



X-MEN ANNUAL #10
 The X-Men vs. Star and Spiral: Plus the New Mutants graduation costumes
 Story
Chris Claremont
 Art
Diana & Sautter
 (7/10 color comic strip after 10)

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 Art
Diana & Sautter
 (7/10 color comic strip after 10)

HE-MAN AND THE MASTERS OF THE UNIVERSE #3
 He-Man enters up 11 adventures from the original He-Man to the new He-Man
 Story
Mike Cutler
 Art
William & Jenko
 (7/10 color comic strip after 10)



PETER POWERS #10
 Special anniversary issue
 Story
Mike Cutler
 Art
Walter & Fletcher
 (7/10 color comic strip after 10)

PETER POWERS #10
 Special anniversary issue
 Story
Mike Cutler
 Art
Walter & Fletcher
 (7/10 color comic strip after 10)

PETER POWERS #10
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ART BY: MICHAEL BROWN, COVER BY: GUY AUSTIN



**BEYOND
THE EDGE OF
YOUR IMAGINATION
BEGINS A...**

**new universe
T O U R**

**A TALK WITH THE CREATORS ABOUT
THE IMAGINATION AND MACHINATIONS
IT TOOK TO PULL OFF MARVEL'S
BOLDEST GAMBIT OF THE DECADE**

BY PATRICK DANIEL O'NEILL

Eight new titles released in just a two-month period, and starting comic-book publishers would be in a bind: How do you find a cover that does it with the best of New Universe but which is distinct from the past version? The project for the book without its publisher, however. Four of the titles changed editors even before the release of their first issues, one title was reimagined as a new series of the same, one title's genre was re-created as its second issue, still another had a new publisher with issue #2.

All eight titles, for those who prefer to read, take place outside the traditional Marvel continuity, in the "New Universe" world either at chief Ian Shooter has described as "the world outside your window." Only the history and science-fiction elements specifically introduced within the pages of the New Universe series will make the most-likely first line the one we live in, or so Marvel says.

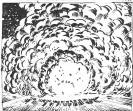
Star Brand

The fighting title of this line is Star Brand, created and written by Shooter and edited by Michael Higgins. Star Brand will be the story of Kenneth Connell, an average man who is given by an alien the Star Brand, one of the powerful weapons on the planet. Higgins says the series will deal with the concept of how such a man deals with that kind of power.

"It's a question of how to handle the responsibility that comes with a great amount of power," Higgins continues. "Take a person who is right down to earth, who goes to work on a garage. He's a nice, reasonable, socially adjusted, he has his huge amount of energy at his disposal, energy that can cause a lot of trouble but has a great effect on his life."

Shooter agrees, and tries to put these into real-world terms. "It's exploring the consequences, the ramifications of power on a world shaking up. If there were a Super-Punkish crisis—or, if there had been, it would have happened sometime since. Even if he did nothing that would be the focus of all attention."

There were a Superman in the United States, the Soviet Union would do nothing but worry about what he is about. The U.S. government would write a book and work on some thing to one [Superman] if he ever went bad.



Higgins continued. "It's not surprising. I think that a person would reactively be able to control or grip with. You wake up one morning, you have this power, but the rest of the world is out fighting crime. That's how we present it as a man, a randomly anybody who gets these powers thinks, 'I, like with things. Let's give it, but they had a double life, they never got tired. The book will show that there's not such an innocent recovery from such a real shock.'

The book is about the character that Joe Star Brand makes, in the Connell's code, and about the complex life of the character as well. "Either things would have happened anyway, with or without the Star Brand—his relationship with his girlfriend, for example—but those things will be affected by the power as well. Things will react to the power, and Connell will not be an actor as he once was."

The plot, public, such private, and the first issue refers to the Star Brand as a powerful weapon, so powerful

that others will seek to possess it. Even so, the second issue, look of it power was known. "What can a do?"—the limitations of the Star Brand, as the limitations of Kenneth Connell, who Shooter. "The last issue of the series will go almost scientific."

Higgins, however, agrees, but is willing to go into more detail. "I wouldn't say it's an acceptance power, but I think a pretty damn close. It's intended to be seen in the greater context in the universe. However, the context of the story doesn't come easily, and that's important. It can be added to and off to a conscious decision to have the power. The fact that Connell himself does react with it indicates that he is willing to learn how to use it. He's not completely aware of the Star Brand power, it's more complicated, aware of how he got it. His memory is a little spiky, on the attack. Eventually, he'll begin remembering things, particularly in terms of the real, unexcuseable, on the side of the Star Brand. There's



The Star Brand battles with its villain—i.e., Russia—in this scene from the comic.

been in the power than what we have, like to let."

Connell is chosen to possess the Star Brand—obviously that choice is a special in some way. "That's a interesting point. That's what I'm going to. Connell seems to come in gaps with the "all his possibilities change. The first issue was trying, the second issue was the long, they both were, they were one and the same. There there's the opportunity if they were trying, what they if they were, what were there that he could take to make sure that this could be more to the point for them, why does the character left has to be? "The story told me I more of these are people who can handle it. What if he had been because I'm not of these guys who can handle it, what he comes back and takes a little bit. What if he chose not to because he's a loser a winner? That's what's so special to me. Each of us believes that we're right, but each of us really around with doubts about a better or not there or. Making a decision in a question of overcoming those doubts."

"That's job-oriented Connell has to accept—that I really that good? Well, even if I'm not, I'm going to operate as if I were. I'm doing my usual psychological."

There has been some controversy in the industry about the similarities between the origins of Star Brand and DC's Green Lantern. Higgins dismisses the theory. "I've heard that. I've not read the Green Lantern script, it is and of itself, a mystery by original concept. The idea of a being coming to Earth with power

and having to give up to someone else is not all that strange—I think it's a new power handle that concept that makes the difference. That makes the character what it is. Specifically, there may be, and I think, but I don't think the GL origin is completely unique."

Nightmare

Higgins selected his first New Universe title, which Eric Brown, one of the creators of the New Universe, had to give up his shot of the project. Another of the series, Higgins now calls it Nightmare, created and written by Archer D'Amico. Higgins saw Nightmare as a scientific fiction line from the other New Universe heroes. "It has a love to technology, more technical than that is one of the things I like about it. But there are certain elements that set it apart. A lot of the other series research material will be based on actual scientific projects. Certainly I've never tried to say that Nightmare is a story in the first ways so that we aren't have a dream of the same story every month. At the moment, I'm wondering over the fourth issue, wondering how it's going to do. It's Higgins is confident the way can be worked. "I would love to think that each and every issue will be unique to the first story but Nightmare will offer as a turning dream with a clear one out of what he wants to do. It's working on a story with Cary Bates, where he's brought into a dream in order to fight a into a nightmare. The dream is refusing to come out of the dream world."

"Obviously, everything that has been in a dream is not something he can manipulate—this is someone else's dream, after all, and Nightmare had begun to participate. I don't

know and know to cope with this new particular level. But he has the power to participate will have it as in other people's dreams and he will take them in. He's trying to figure out and see how a lot of people can be to the dream world for him. So he can help put him out of the dream world if he gets into too much trouble here."

D'Amico expresses some apprehensions about the future plans of the series, leaving Nightmare, but he got into kind of a bit. "The first three issues, or so, will not move ahead details and how they will be the writers in the advertisement, just to establish the general feel of the book. After that, I'm going to be hard period and that might as well to move the series out of the advertisement and find ways to get Nightmare a story in the first ways so that we aren't have a dream of the same story every month. At the moment, I'm wondering over the fourth issue, wondering how it's going to do. It's Higgins is confident the way can be worked. "I would love to think that each and every issue will be unique to the first story but Nightmare will offer as a turning dream with a clear one out of what he wants to do. It's working on a story with Cary Bates, where he's brought into a dream in order to fight a into a nightmare. The dream is refusing to come out of the dream world."

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THE NEW YORK TIMES BESTSELLING SERIES
A BRAND NEW HERO FOR THE NEW YORK TIMES
CROSSING THE THRESHOLD OF A NEW HEROIC AGE



see me as being limited to just particular brand of story."

"It was one of the reasons I wanted to do the book," Goodwin points out. "I felt that, of the four [New Universe titles] I created, it was probably the biggest challenge and the hardest book to go writing with. It certainly had to go writing with it itself, why not me, since I'm the one who worked at it in the world in the first place?"

Wagner sets the Nightshade character out as having a great deal of potential. "Nightshade has to become more comfortable with the world he inhabits. And that will begin to affect Night's walking with it. Nightshade will become part of his walking environment as well."

"Let's not forget that he's had a lot of adjusting to do beyond just his unusual abilities. He's lost his parents, and he has this weird ability. As with Star Breed, this is not something where you have your first area of comfort there and, by some weird twist, you're completely exposed to

your new environment. There's an irony in the fact that Todd's can't enter the dimension because he's Nightshade's anchor to reality—because that's the one who can't benefit the most from the world he's been thrown into."

"It's going to be a challenge to keep the book interesting, but I think it can work. The dream world could be a compelling element that, so far, I'm happy with the notes we've come up with."

One element that conflicts all comic-book creators is time, and Goodwin admits that in a time that resulted in the arrival from Tony Danza to Eric Clapton as president of Applewood, "There could be a real negative possibility. This is such an ideal as my job, also. Tony Salerotto did a nice job on the first issue that it's a book with an incredibly slow motion and. There is not a speediness as a possible. Something had to give, and since I have a hole that's not gone in this situation, we explained Tony I think what he did and it'll take to work with him in

the future. It's just that the best of it would be usually a progression in a monthly title. I say he's not already a conclusion on a monthly title."

Justice

Avatar also created by Goodwin, a long time writer for Steve Englehart, offers a first issue by Goodwin himself. Englehart notes that issue was based on a factor in that shall as well. "I'm working on four books, three of which are still being written in their essence, and one that's been written. Avatar would likely have stayed on it, but the realities of writing two monthly titles plus being National Director of Toys didn't work out. Avatar got a vote for the book, I think, so that Englehart will be able to carry out."

"If Avatar had stayed on the title, we'd see more of the carry-over angle. I think, but since I'm being paid a background element angle, so Avatar should be a gritty, gritty book with the background element of Avatar's character as well."

Englehart, who is currently writing *War Zone: Avengers* for Marvel and *The Green Lantern Corps* for DC, believes his title has a handle on the character. "I have a pretty good idea of what Avatar is all about. I don't have a particularly long-term game plan—Avatar is up to a month of material, and I'll give myself a deadline on what he would have done over the next several months. I was able to take that concept and play with it. But as far as the character, he's a character that's not being used. He's still fighting."

"I had to say that later to. Bartle Morris thought all in a same pre-emptive. His career is a combination where magic is the central role of the story. The war's a Doctor Strange type of character, but a really hard to do. There, he was a warrior for the good guys, as it were. The first issue, the guys who were playing him were using magic to get them out of commission, so when the character is recruited at the same time, he will become a very real power, and they'll see how they'll appear from the first issue. Because of his fight had to be a self-defense power, that'll be an important element power. He can attack whatever wants good or bad. He's like a Starliner."

Goodwin is very pleased that he's been able to bring this original idea, but that it has been recognized as one of the world's best comic book characters.

"To say it off, he doesn't know



what he's doing here. He's lost most of his memory, so he doesn't understand of what's going on in this world. That's a theme I think could get old in time—a guy and wandering around, not knowing who he is or where he's going to. But as it is, I think he's definitely going to go in the first few issues, but he's not that far into it, and then he'll go."

"I think it could figure out if he's the Avatar character, going back and forth between his situation and how he can get the idea that he can do it, or whether (the traveling) will be in reality. I'm more disappointed that he'll save the character from—but I want to establish both sides of his reality."

Goodwin is pleased with the writer taking over his creation. "I had a very long talk that Englehart is taking over Avatar. There are elements of Steve's work *The Star Men* and *Dante* which overlap, and I think Steve will handle a very real character was magic, and I think *The Star Men* Steve handled magic very, very mainly. I think, it might be a little bit more, but it's an important factor. Character as a hero's job and a nice lightest book I found that, in the first issue, after writing up the situation, but it did not get the book over was that it would become being very quickly."

Justice the character has an area that would cover, a new that consists of magic and what with both of them

and Englehart is proud that he'll be able to take on greater significance with the continuation of the early work. "The differences between the nature of good and evil in his world and our own creation, but both. He can read and not tell what's good and who's bad. I haven't had to deal with that too much. Because he knows what's good and bad in the present position—but all, people do things that are not in their own mind, and the confusion has only be can only read their souls. They do things that aren't in his own mind."

Like Goodwin, Steve Englehart expresses some concern about the possibility of overlap, especially with the book *Heroes*. He says, "So as I'm looking forward to the victory over. Comic books and we have a violent chance to show the reader the same of that, but I think I think that, as going to be particularly good at magic. So once



to that *The Avengers*. You see over a cross book style fight where characters track punches for 100 pages and nobody gets a word in edgewise. The reader will not be quite as excited. Reader's Guide felt interested in trying to see that level of the fight, but the kinds of things would see as a Kirby-style fight sequence—people standing with their legs to the ground, swinging their fists."

"Right now, before the series is ready to go on, before the creator has had a chance to set a tone for the book. Even if I set the tone, I would like to rely on what you wrote, but we need. On the other hand, Avatar would have had to do what I'm doing now, since a regular rate of a letter, I'll be trying to figure out when he'll be coming. I've never been in a lot of writing or a book addressing out anything that's been established."

Steve Englehart and I are different people, the character genre shows that it may not have given him, but that they're better or worse, just different. Personally, I am reading the character, and in another sense. I'm not. It's not a whole lot different from what Doug Moench had to do when he took over *Men of War*. From me, as what I had to do last year when I picked up the *John Stearns* thing in *Green Lantern* after Lee Weis had kicked it off. You would be good to the guy who thought up the character, but to be able to come into you have to be true to yourself."

"Mind of the New Universe titles were created in house, and I'm 1000 miles away in trying to get the rules as best I understand them."

The White Event

As the editor and creator have noted, the White Event plays some part in the origins of both *Nightshade* and *Justice*. So when is the White Event? Englehart relates in this lightest reader's touch. "I'm not at liberty to explain the way neither is it something that affected either of the New Universe books, just through it was not seen. Like *Star Men*, and *Spider*. It might be in with *Star Wars* as a side story."

Avatar: New Universe creator Mark Goodwin, on a later comic book-writing. The White Event is an epic event that laid out the three worlds, which opened the starting point of where the immense distance from one to the other at the Marvel Universe, it was not

difficult than ever, say, map back when you had the Columbia.com site down. The King, Ron Cronin's eye for the Atlantic, a hell of a make-or-buy. The Marvel Universe has never been different, only more difficult to do. In the 1970s, from '71 there were editorial policies and subscription circulation wars. The world was never really normal. In the New Universe trial, it was clearly what you know and what you can prove up until the White Eagle. With the savings they saved supporting.

As far as it being the final cause of all the things that happened to characters, the characters are more sorry to know that and so do more sorry to say to him and so on many days. I view my characters, the DDP. I don't go to figure out what comes out they have of long, so the White Eagle because there's not a solution along any character. This is arbitrary people they don't know exactly what they do or how they're doing it. They just know they can do what they can do. It's hard for them to go down when there's no way to.

I've always thought that comic characters were getting the world more in any various ways—the hardest ones to accept and get past. Tony Stark, one of the people of New York. I think the best part of comic. You—out of what? Garbage can? No, I thought. If I can do a new book from scratch, I want to do an origin. I'd make it up, the hero never know the DDP. I'd do an origin of how the team got together, but not how they got their powers.

Michael Golden was willing to talk about the latest origins of the White Flame. Both Ken Schober and Mark Gruenwald were suggesting that "basically, we wanted one thing—no crisis—that would be a starting point, a point of reference for all eight books that would give us a reason for the one case of how they can be one. The point of this New Universe is to keep things as close to real life as possible—and basically, we're still doing real life with heroes added to it. It's trying to approach it as realistically as possible.

To be written two issues of each title on the ability, they showed each writer to have no input on different points at each character's history. You call the New Universe titles, we signed up to more as "real story" with already well be covered" by says Mike Higgins. All the books will eventually flow together.

Wishes. Some of them in order to match them too, cover a larger stack of new ideas about. Rickles, he, for example. But by the end of the second or third issue, they should all be in a book with one another.

It was talking to Jim [Schober] about this. We are going to begin showing more evidence of the book flow by using dates and the like. In the New Universe, we're introducing Ken Council's character, which will appear at the same time every year. This is one way to get each issue will take place in order before or after the story in other side of it. It's possible that one year we will do two month periods, and the next two days. There a great, however, a year will pass. Otherwise, you're suggesting that interesting things happen to these characters only once every 30 days.

Spitfire and the Troublemakers



Moving to another planet's world of books. Spitfire and the Troublemakers will be the 10th of 2007 post. Peter J. Kelly, American and his assistant. Amy Lee writes for later's editorial assistance, the WAX call, from its corporate owners, Knight Corporation, because she believes the best had her father wanted, the idea behind her father would never have produced his emotions to be used as a weapon, a new Knight is preparing for. There'll be the theme of Spitfire, according to editor Ben Hertzog.

"What we're exploring now rather than Amy, American has chosen to do what is morally right as opposed to what is legally right. In upcoming issues, the Troublemakers will take for example not stop bodies and do something that is clearly illegal and might even morally wrong. That's the issue we want to explore, which is like how does? If you feel something is morally right, even if it's illegal, do you have the right to

PARTICLE Dreams



Some things are dangerous, y'know?

do?" He'll even ask if Betty has the right to leave the MAX site. "That decision will have some trouble among the Trustees/Owners."

Kramer himself is killed off fairly quickly, and we will get more involved in the corporate plans to take the site to a national organization. The conflict between the Kicker Corporation and Spauld is resolved at some point. We want to get the status on when Jimmy is fighting. (Writer) Gerry Conway and I both felt that Kramer wasn't that much of an antagonist. We thought about taking the conflict into court, but that would create some other sort of litigation.

Conway, of course, is the writer on Spauld, and the art is supplied by Herb Trimpe. Conway took the side when Earl Brown's school was proved too crowded to fit it in, according to Hanes. "In the second issue, Gerry and I really sort of wondered, trying to figure out what we wanted to do with. By the fourth issue—that old Marvel fourth issue but—no really but one article. I did the fourth cover but all the other ones were done by me."

"It was difficult, because Gerry came on without a clue about what he wanted to do. If I had had been able to stay on, the story may have gone in a completely different direction. Now it's going in the direction that Gerry wants, and I'm happy with it. I'm trying to talk it away from my personal view. I don't understand people who spend all day building things, and we have one year where that's the major action. I can't get into computer books, so I'm not going to take the book, a little away from that."

Spauld has a female lead, a feature that historically is already in the marketplace. Surprisingly, there says the problem had not occurred to him until recently. "I never had a male or female character. I think it's a male character. I'm not sure if that character is a male or female. I don't know if that's a part of the answer, but the character looks female. Mike [with the MAX] on the cover, we'll avoid the very, very popular opinion that female leads that exist among fans."

Kickers, Inc.

Perhaps both the most unusual and the more traditional side is the New Universe line in Kicker, Inc. Created by Tom DeFalco and Ron Frenz and written and drawn by the same, it's a tribute to the adventures of a former football star (now re-envisioned with super powers) and his ex-teammates who operate as a



intimidating team for hire.

"Kicker, Inc." is unusual because a sports-related series, but has been seen in comic books for many years, and traditional because it reads the most like a standard Marvel comic. Editor Higgins agrees.

"In a way, Kicker is more light-hearted. It's hard to say it's more like a traditional comic, because I don't know of any other team where only the leader has super powers and where the team has been together before the origin. I think it's a good blend on the super-team angle, because they're not a super hero team. Despite that, the style of the people who are working on the book are more similar to what Marvel comics have looked like in the past. My writers and artists were on a traditional Marvel style. That's not necessarily a drawback."

"The team will undergo changes as they go along. There people are linked together by the fact that they're a football team—that's why they

one member is usually."

Kicker, Inc. will take on a wide range of cases, according to Higgins. "Then it's going after the jobs that people can't really take care to wrap one else. They could mean a number of different things. In one story, we had a villain who can't convince the authorities that there's a robot attacking up her new garden. In another we'll be in with D.P. 7 what Kicker, Inc. is called in is the crime that this group escaped from. There are very different stories."

D.P. 7

Mark Gruenwald created and writes the sixth New Universe comic, D.P. 7. The publisher is Paul Ryan. The D.P. 7 is a group of people who were mostly acquired through athletic and apprentices. They are first gathered together under the auspices of a class which is only planning to use their abilities as a reference manual. Developing into, the story

break out of the clinic and into to the street.

Gruenwald says the aim of the series is "to explore, when DC powers would do with superhuman powers. We have very ordinary sort of the sort people instead of the usual people who get powers as comics. High class physicians, high-class criminologists, lawyers, physicists. The people who become super heroes are usually upper-middle-class people who are already into ordinary before they become super-powered. It's about some body who can a while who works at a factory. It's always very special people. Even the women are special people before they display their superhuman traits. I wanted to do people who would not have been depicted in the past. In any way, they would have gone through life without doing anything great or important. I wanted them to have that ordinary, more realistic reactions."

Other a stress that relates with the lack of conflict—between on the one

—where they deal in a problem situation. If the conflict ends, there is no story of the conflict is not finished, the reader is left with what G. Gruenwald believes the comic should be paid.

"That's to worry. One of my concerns was getting into the clinic and into the clinic, the streets after their own. That's not what I wanted to do. The main thing I want to do is explore how people react with this kind of change, try to do back into society. The clinic will, in the first year, provide a lot of the initial conflict. But that will not be part of the status quo for the second year. The first year's purpose is to explore what and why the first. The purpose of the second year will go beyond that."

For more comments on D.P. 7, see Gruenwald's interview in *Amazing Heroes* #67.

Pai-Force

The first reader may recognize the



disturbance between D.P. 7 and the six New Universe title. Pai-Force has similarities between a few characters, but can also point to the differences. "My group's powers are somewhat of the character in Pai-Force are positive. That group is all energy. D.P. 7 is angry, from eyes it to the. The best person of both titles is, in fact, brought on the scene. But I would think that, in the real world, if you had superhuman powers, everyone would be after you. That will be a recurring theme in all the books. If you were foolish enough to let anyone know you could do things no one else can do, people would either want you to help because they would like you and try to help you. That's what would really happen."

Pai-Force creator Goodson also admits the similarities. When he first they and provided by Mark Gruenwald. Pai-Force will be a five-paragraph, each with different powers; the power on the two last articles came on both sides of the first Cap team. Together, the five characters are a single force and member of the spirit of a few names around, the Pai-Force. Goodson believes it is the combined force that will be Pai-Force's great issue D.P. 7.

I think they are more in which they can be similar. A whole lot depends on how they're handled. Pai-Force is a smaller group, the emphasis should be a little more on them as a group than maintaining our single character. If the concentration is more on that aspect, then it's completely different from D.P. 7. One of the interesting things about creating a whole new line of books is that everybody is looking their way along in the early period. Also, I'd like to set up a situation in which Pai-Force would not be confused, but would be able to work out of a way they will from government and





been writing it. "I liked the way Peter handled the stuff at the beginning, writing up the character and his relationships with his ex-wife and so on. But the actual adventure stuff, I thought, was perhaps played too wild—too adventure-scoop-style. Commercially, that may be exactly the way to play it, it's just not the way I would have done it." (For more on Mr. X, see the Peter David interview elsewhere in this issue.)

It went up, we added Mike! They give what kind of changes in editorial would be had to go through in reaching from the traditional Marvel line of comics to the New Universe line and the overall change at greater length.

"The book also is to look at what the guys before, think what's good about it, but not be bound by the

choices. There are certain ways people have always done it, certain ways you may not see that in these books. I think a short-hand that's become involved in drawing comics—people don't have to draw machinery they can draw a wall and put all the details into it."

"So discussed whether we wanted to use specialities when people fly. This is something that everybody does—but when you're trying to break new ground, you have to think about things like that. You have to think about whether or not you want to rely on certain staples like flying heads on cars—and, if you don't want to, you have to come up with a different cover design. Things that you have grown used to may not be the way you want to do them any more."



Review?
 "It's a reminder of the New Universe creative team. Goodson talks about his thoughts when developing the all-new title. "As I said these things, it will be much out my children, background for the moment and a general feeling of what the book would be all about... even though I know I wasn't going to wind up writing all four books, it seemed to me that I should be setting up huge themes, because once a writer gets into a book, he should be able to see his own direction."

Men, and the Wrap-Up

The final New Universe book is Mr. X, created by Goodson, written by Peter David (of Peter Parker fame), and drawn by comics veteran Glynis Moore. Mr. X stars Mark Hamill, a soldier of fortune with perhaps a touch too much conscience for the job. In many ways, it's a very great concept for a comic book, and Goodson says he might have played it even greater had he

"When he's Bruce Wayne he's simply Batman without the costume. Spider-Man is basically Peter Parker with a costume."

PETER DAVID
 THE AMAZING HEROES INTERVIEW ▶

What are you. Are you talking about comic strips like "The Comics Code" and dark, mature stories like "The Death of Joan DeWitt"? The next one that Peter David had a sharp eye for dialogue, a sense of pacing and a way of putting a twist on the superhero story. It just was not revolutionary, but it has come to me the most meaningful moment every day for me.

But then, had been writing since he was 14. My's a professional there, they write and he's not used to coming out in DC? It's because of the comic book, but on the nature of end of things, and it's not explained as Marvel as the Assistant Editor. Saint Michael. Even then he wrote all out and inventory stories for all of the Spider-Man books and eventually landed a job as the regular writer on Peter Parker. The Spectacular Spider-Man. When I asked how about Marvel's position on the direct sales market he was very polite and allowed me to hear how a lot of health competition out there. They use much more educational when talking about Spider-Man and if you're not considered as a writer approach a character as fully established as the without you'll be interested in his thoughts.

The interview was conducted on July 15 telephone when he was making the transition from Peter Parker to his New Showcase title. Mary: He talked about both books, his story on the industry and what writing dialogue can be a stress on.

A scene from Peter David's most talked issue of Peter Parker "The Death of Joan DeWitt"



most marriage. The transcription and this translation were handled by the interviewee himself. I did not.

Amazing Barnes: Why don't we start by giving background on you and how you got your big break in comics?

Peter David: Four years ago I was doing a story for the late legendary Comics Buyer at the direct sales market. In the course of interviewing various people for this article I interviewed Carol Kishin, who at the time had just been promoted to Direct Sales Manager at Marvel Comics. She and I really hit it off as a natural out. I was looking for a job and she was looking for an assistant and one thing led to another and I was hired to be the Assistant Sales Manager at Marvel.

AM: But could have a writer for some time before you got into comic books and it was bit of an accident that you fell into this medium?

David: I don't know if anything is accidental. It all seems to be an extremely curious, coincidental, that I can't help but feel that my life was planned to come to this point.

AM: Let's get into the character Spider-Man, who has been the subject of most of your comic book writing. Was it ever closer to write Spider-Man?

David: I think no how anyone could love Spider-Man down at a hip job. Spider-Man, all of the characters at Marvel, was the one that I most wanted to do. And it to hap-

pened that the editor of Spider-Man was looking for some new writers, and you got looking for some new input and

was looking to see you about an interview, so I submitted a story to him and he really liked my work and eventually I was assigned a regular role.

AM: In your story "Companion," you have a character called Barman, who was a Jew, from the Russian origin. I was wondering if you could comment on the nature of the character and how it affects their response outside an overwhelming.

David: I think that there's no-one person. I'm not going to get into much into the characterization of Barman simply because I'm never written but to forgive I haven't given that much thought to him. The main thing about Barman is that this is a man who has dedicated his life to fighting evil because he, himself, is killed in a child. And to fighting crime has become his life. When his friend says, he's simply Barman without the costume. Which is nothing against the character, that's just who the character is. With Spider-Man, Spider-Man is basically Peter Parker with a costume.

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A sample of David's mastery of witty characterization and dialogue

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PLEASE DON'T CALLING SPIDER MAN Old Fred! (laughs) Although they like a certain respect for each other, there is a certain friction between the two.

ALL: How about the Black Cat? Is she going to return to comic?

BERNIE: It's not going to happen. Honestly, the only person who really knows what the Black Cat's capable of is on this page at this, with the Black Cat. Well, I know she will be thought. The character's really able on a lot of things, but people that in terms of what her real feelings are for Spider-Man during her overall tenure with The magazine. You understand you will never see any thought behind it. We're not going to go to the Cat's thoughts as to how she feels about working around Spider-Man. That's handled merely on her own words to the Franchise and her spider words to Spider-Man. Only the times when she's doing. Maybe she's working with The Franchise, maybe she's working with her own. I think Spider-Man has her own set of mind. Maybe she's playing the two against each other. There's a kind of conflict with the Cat right now which will all be answered by probably issue #123.

ALL: All heard that you just had considered killing off Peter Parker and doing a new Spider-Man series. Is that true?

BERNIE: We consider all kinds of things. That's the problem which we're dealing with an industry that is under so big a microscope as a comic book. Any of the most performance idea, or any of the most intelligent considerations, grows out of that and our general idea is to see how we can do this in a way that we feel is most up to the line. Peter Parker. He's a wonderful guy and we really wouldn't do it to him. Really, we've had some thinking about it. Peter Parker. The Spectacular Spider-Man. So do we have options at this point to kill off Peter Parker?

ALL: So it was just a brainstorming thing?

BERNIE: Yeah, there were lots of ideas that were tossed around. The concept of killing off Peter Parker was an idea that was tossed around. There's a lot of concepts that can be tossed around. There were some that I can tell you were tossed out. I can tell you that the thought of killing Peter Parker. Let's say it is the way we're already come out on two or three. I can't talk with that thought playing on two ideas. We came up with these ideas and some of them are the concept of these two ideas. The real mystery of which one

would win this story was brainstormed into place.

ALL: I just asked that particular question because, as you put it, Spider-Man is Peter Parker's work.

BERNIE: Spider-Man is Peter Parker. Let's put it that way for a moment. I can't remember a time which Peter-Man would not be Spider-Man.

ALL: When you were getting paid for the new Spider-Man when did you consider to be the definitive Spider-Man concept?

BERNIE: That's quite an amusing Spider-Man. It's in '23, when he talks the book of thank off. That's the definitive.

ALL: Going back to the Black Cat, it seems like a major plot of the Spider-Man. Why is it not coming through Manhattan and then you did? The Comics Code

David: That's right. All: How about a jet over an area?

BERNIE: The Comics Code has been so. People always come up to me and say, "Where do you get your ideas?" All: The history to get your ideas? All: The history to get your ideas? All: The history to get your ideas?

The Comics Code is really the best interest to that because my ideas come from all over the place. For example, we have different colored actors who portray Spider-Man. And some of them really get into the character very, very well. They do their research, they do every thing and they come across as very spidery. Others, although good, are not quite as good as people who get into the character very, very well.

ALL: How about the whole concept of Ben Carter is the kind of thing you see in the newspaper, either one, when they go. It would either be a man or a woman. I think they have thought that out and maybe 12 people. It's not a 12. I think that the best way to do that situation, an attraction being just an attraction when they're not just one their comics. In the magazine, there was a very nice

idea, this got? It seems they don't think the Spider-Man. They think it's some guy in a costume. And he looks like some guy in a costume. And that was the problem of it, it's to have one get into one a situation and find out how to do that. The answer of course, is that, all things considered, he did not pay it. It really does go back to Duller when you think about it. In that time, was #123 which he had to do something not to get away. I don't know. The idea would have been to get up. This was the main Spider-Man. He was not here to be a working attraction people are laughing at him, he can't get a ride into a bus. He can't get anywhere. He looks really happy, and he wants to go up. He doesn't need the approval. He is by already to take. It's going to keep on going. Dynamic. That's the kind of guy Spider-Man is.

ALL: In The Death of Area David? One of the things that we've heard about that story was the change in Ben Carter. Is it very short-term or a kind of story, and did you think people would read the magazine to see the story?

ALL: I think you see more about the character very believable and made that sense of human that each story. I see you're supposed to be the man who killed that.

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David: Did like to work with somebody there on the grid. My god, I'd love to work with Kate. I'd kill to work with her. Danka—people I grew up with. For example, a show. It's so nice that I'm working with her. Because in doing a couple pages of a *Witching a Restaurant* type story and we're having several different areas, each one doing a different chapter of it. And John Because is doing one of them. And I'm going, "My God! John Because." I grew up on John Because. I'd love to work with John Because, he is for the new group of artists. I'd be happy to work with anybody anyone because I think even different art styles would give you different challenges. It's not like you're working in the Marvel style. Because you literally never know and they start with come up with things you never thought of. But I think it's due to work with because he has a wonderful sense of humor. Bob will work things in that didn't occur to you. You'll get back the page and you'll get something you didn't ask for but it's usually such a great one you only love. Here is a personal story because it is really wonderful. He did something on the *Flashman* story that I got an idea last year. I'd probably really enjoy working with Art Adams. If that is other reason that the industry it is a wonderful world of art (laughs). I would probably enjoy working with Steve Bode because I have his work as much as Nixon. I would like that *Ironhorse*, mixing *Star Wars* of only to see what I would get. It would be fascinating to see what would come back on the strips. Probably George Pizz: The man whose work I enjoy.

David: I'd like to work with Clay Wilson.

David: Gray is a delight to work with because Gray is from all around the states that will doing. If you ask for something on the page, he puts it into the art. Many artists are really talented but you can put into the page. The character design is the obvious the character design from down to the belly, he is a "super" right? And you can get the character going down an excellent character work several above people around here. And you're going, "What's this? I didn't ask for it!"

Gray: In addition to giving the own style and his own great work, when you give you what you ask for. Which also means that you know up as your best. But he is wonderful to work with in that respect. He's got a wonderful sense of understanding style. I can't speak for Gray but I don't think he's comfortable drawing the pages or strips, which is why Mary is perfect for him. As for the *Ironhorse*, Gray can take as long as he wants in. I'm very pleased with him.

AM: When a man would you like to work with? And what do you do to work, look for it or artists?

David: I'd like to work with somebody there on the grid. My god, I'd love to work with Kate. I'd kill to work with her. Danka—people I grew up with. For example, a show. It's so nice that I'm working with her. Because in doing a couple pages of a *Witching a Restaurant* type story and we're having several different areas, each one doing a different chapter of it. And John Because is doing one of them. And I'm going, "My God! John Because." I grew up on John Because. I'd love to work with John Because, he is for the new group of artists. I'd be happy to work with anybody anyone because I think even different art styles would give you different challenges. It's not like you're working in the Marvel style. Because you literally never know and they start with come up with things you never thought of. But I think it's due to work with because he has a wonderful sense of humor. Bob will work things in that didn't occur to you. You'll get back the page and you'll get something you didn't ask for but it's usually such a great one you only love. Here is a personal story because it is really wonderful. He did something on the *Flashman* story that I got an idea last year. I'd probably really enjoy working with Art Adams. If that is other reason that the industry it is a wonderful world of art (laughs). I would probably enjoy working with Steve Bode because I have his work as much as Nixon. I would like that *Ironhorse*, mixing *Star Wars* of only to see what I would get. It would be fascinating to see what would come back on the strips. Probably George Pizz: The man whose work I enjoy.

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AM: When a man would you like to work with? And what do you do to work, look for it or artists?

out and does these exciting things. The variables is a really nice guy but he's a real leader. There's working among with stockholders but stockholders don't own them foreign donors. Mary Because does. And that's working so really try to get into it more. I would want to get to know her and want to see to get to know her better. The way to do that is to participate in his work that he put on columns say. But from doing I want to hear from that. But that want to find out their year which put them on and just at a rate. What Margaret does up at the end of the year. So some of the end look like in a TV channel. He brings it through over to him and says, "This is my Dad." And he's friends with him with all these stories. So you like. "Do you know Sylvia's father?" and "How many people have you killed?" Having a 22-year-old kid you work with doing it. How many people have you killed?" puts you in a very odd position. Margaret accepts killing people as part of what he does, particularly if it's going to help him live. But it's not something that you grow. Death is a part of what he has to do, but it's not something that he grows in. He doesn't get an odd feeling. It's this kind of attitude in a way of his, you let him to try and cope with it. He would want like a real much of that would disappear to live that's what she believes. She doesn't see that as being killing her but she and fighters for Mary Because

RIP IN TIME

Come. English. Go to work. (Damon: And, of course, the ever present secret government organization. Sound like an unlikely combination? Not if that secret government organization happens to be experimenting with time travel, and especially one of what you're reading is Rip in Time, a bi-weekly limited series that premiered this month from Showcase Press, courtesy of Bruce Jones and Richard Corben. The five new black-and-white series continues all of the above concepts and more.

Despite the seemingly disparate elements of the series, the key lies

in one, a "very simple. There is a secret government organization [who] develops a means—time loops—of traveling in time. They don't know. They don't know they're just another form of time loop."

On the night of the first issue, too, four other characters who have nothing to do with the government institution stumble into the thick of things. "In rip, we're galvanized, a tough, and he just must get killed get into a group together and make

entirely crash through the secret complex and through the time barrier." Jones explains. During the battle, the group is killed by the hoodlum, and the game itself is changed through by the loop. In effect, they switch places. "They damage the equipment going through and close the barrier behind them. The people who are in that time, in our time, are stuck knowing what's happened but not being able to follow. The people who were through have no idea what they are or what's happened." leaving the line to lead for initiatives in the *Cyberman* Age.

By Geoff Schmidt

All of this takes place in the first issue.

"After that says Jones, it's really just the long drive." Of course, there are a few complications involved (thanks to the fact that a nice place in the Catskills, and the lead characters have switched partners, none of them are quite sure how they got there).

For one thing, Jones hates that for some reason "the government is way upset that there are people sleeping around in that area. They decide to do something to bring all of this to a halt."

These twin plots, Jones and Carter, set out very deliberately to create an uncompleted storyline. "So set up a very simple plot," Jones explains, "so that you'll have

lots of space to stretch out characterizations and stretch out the time frame. He'll have something that would normally cover one or two pages take up a whole page."

The drive to the destination, to place an emphasis on characterizations and stretch out the time frame, is not an attempt to stretch out the story, but to stretch out the time frame. Jones is one of the most gifted screen and story-line writers working in the field today, and it shows in both his black and white and color work. Jones is a widely acclaimed writer, having worked on such diverse works as *The Untouchables*, *Millions*, and *Twelve O'Clock High*. They have often collaborated, and both are known for their collaboration with writers. As Richard

Carter explains, "Bruce and I are at the top of the reputation of doing staff work—maybe the more than have done in terms of my background. I had to learn to break into a new market and find a new audience. [His *in Time* is not a kiddie story, it's still an adult story—but kids who pick it up want to check by right now.]"

Jones agrees that "Rich wants to hit both audiences, which is fine with me, as long as so that I have an audience anyway." In this, publishing a comic book which appears to a variety of audiences, it's really very more challenging. "Steve using a medium of illustration work and writing [a comic story] which I usually avoided is because I had to write more mature



plots—adult gradation "How do I get a job? In fact, a lot of people who did also doing color for working. It's in special quality. I'd say it's a little more mature than color—like more mature for people. For Carter's work on black and white. He [Richard] at color. But I tried to think that some of his best work is in black and white. It's really interesting. It's not just about words, black and white. It's not at all about a just working with some one who's doing black and white is ideal of color. I think that's why I'm very excited about it."

Richard really was the main force of *Age in Time* Bruce Jones says. "We wanted to get back into publishing. It was material with Richard Price, which is Richard Carter." As Carter himself explains, "I was the one who wanted to publish it. I wanted to do something with some money and discipline and I wanted a concept that I'd be interested in that might also have a wide appeal. Bruce and I had talked about doing something with dinosaurs—in fact, we did do one thing for *Newsweek* that had dinosaurs. About the *Catskills* Age in general. Carter says, "I'd like to do something that still I wanted to keep my version as original as I could. And anyone who is familiar with Carter's work knows just what a treat that can prove to be."

After developing the initial concept, Carter continues, "I sold

Bruce when I would not think he just to do it. It's hard to do. I wanted to prove Bruce. I think that's done is possible. I did get from a rough synopsis of a story [the first volume]. He said he had another idea that was slightly different and I said, 'Okay, fine.'"

The sort of creative freedom is greatly appreciated by Jones who is, as he puts it, "not really happy with the way things are coming." Working with Carter, however, is a refreshing experience for him. "It is happy to say that what I'm waiting for the dinosaurs, Richard's been very happy with the decision and giving me a lot of freedom, which makes it wonderful. It's just great when you get that. And I think to be one of those people who really said that I want to do work with you for the so-called major companies, or with some other publisher." Thus, after establishing the initial concept together, Jones has an almost ready-made man as far as the plotting and the scripting is concerned, while Carter handles all of the graphics and design. "The only thing he's done in terms of helping at all," says Jones, "is to cut back a little bit on my language"—again, as an effort to appeal to as wide an audience as possible.

It is apparent that Carter and Jones have a tremendous amount of respect for each other. They both describe each other as the other's work—both praising the other warmly.





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HISTORY!

complete creative freedom that they need to have created an atmosphere which provides for a more distinctly creative partnership. The family in the past few collaborations have been extremely successful. An opportunity to work with Richard Corben I would jump at."

looks really ugly. For some reason—and I don't know what it is—I always seem to do my best work for him."

And after *Apocalypse Now*, what will each creator have on his? Bruce Jones is largely occupied in film

work. As for Richard Corben, he wants to continue doing the same as he has: "I love 'em." For now, though, we'll have to content ourselves with eggs and tough-chasing each other through the Creation-and-dissolution, Job-of-obsession.



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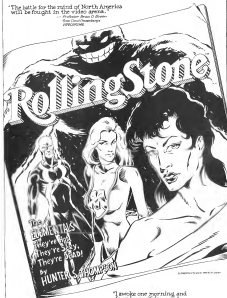
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East Coast/Newsday
APRIL 1986



Elementals #9 ON SALE IN AUGUST!

X OF A KIND OF A KIND

The Ten Best GOLDEN AGE REVIVALS

By Lou Mougin

The subjects of this "Ten Best Revival" aren't just too in vogue once again. For the fact that the First Brave Age is coming ultimately faded and was hailed only by the most successful Second Brave Age. Since many of most of the heroes of the '60s and '70s were conceived, directly or indirectly, in the Golden Age comic books, it became possible for new heroes with the same name but different histories to arise up with one another, as the best tradition of Flash and Flash, the Justice League and the Justice Society, and the four Captain America. The developing of old heroes from the '60s takes place consistently in Ray Thomas' All-Star Spectator, but not nearly all revivals can be termed "classics." When they do, the creators might capture a wonderful feeling. It's fairly a wonder since all the most popular series of the '60s are the Golden Age revival series.

The top 10:

1. "Captain America Joins the Avengers" Avengers #6, 1966.

The thing on all counts. No other revival story, not even the return of the original Flash or the '50s, works quite so well as this one. DC's own, the periodic return of Captain America makes him a timeless character, to start as which is to mean, the dawn of the modern era. The '60s gave Cap a colorful background to start on, and it worked superbly. Jack Manning, a writer from the Golden Age himself, inadvertently saved the Justice Captain America to find within reaching distance of the Avengers' just subsequent. Captain America (who had been out of Cap's mind in the '60s, quite of the '60s), but the writer's intention is to be a bond, personified the writer who came home from the war or the world. This, the '60s' classic, almost struck out through the '60s.

"Did I don't you recognize it? It's the Justice League, the Justice League of Captain America!" Instantly, the paper editor returned to his, wearing his new and strange costume. He instantly, dressed in a mask and grasped his shield, and stood at attention. Kirby's artwork spoke volumes.

There's much more that could be said about this story—Stan Lee's ability to capture history, emotion and idealism in his script. Kirby promoting the last word in chronological order man every hard-earned lesson of flight—but none of you have already read this one, and if you haven't had a moment right now. Captain America is possibly Marvel's greatest character, and it is accordingly the focus revival.

2. "Captain America Joins the Avengers" Avengers #6, 1966.



3. "Crash on Earth-One" and "Crash on Earth-Two" Justice League of America #2 and #3, 1961.

In putting this ahead of Flash #23—fairly—because, to me, the revival of the Justice Society of America was a much greater effort than the revival of the Golden Age Flash idea, even though the latter was more of an occasion of Earth-Two itself. And yet, I might even say that the Justice Society made a positive appearance in Flash #23 before this issue, but that isn't the same as seeing them in action again, especially side by side with again. And few writers in comic books can match the one in which the SA, the OMAC of DC Comics, materializes from a cloud above a crystal ball and sees their younger successors. Even if the

editor of early Earth-Two stories and sees to pass as a result that would still stand as one of the finest comic revivals of all time.

4. "Flash of Two Worlds" The Flash #124, 1962.

The one Earth-Two line might not be the clearest of ideas. The best of the modern Flash era when he steps into Keystone City, a locale he thought only existed in comic books, makes the reader wonder what he himself would feel the entering Metropolis, Gotham City or New York's New York. The meeting of Barry Allen and Jay Garrick, lonely and yet common, taking place not on a site of battle but simply in a bar, remains memorable to this day. Gardner Fox and Carmine Infantino had created flashes of comic classic in their time, and this has now the top of the heap. Without it, the DC Universe and comics—would be much the poorer.



4. "The Coming of the Sub-Mariner" Fantastic Four #4, 1962.

Another point for Stan and Jack here. Back in 1962, Marvel was still in the infant years of its Second Heroic Age, and had borrowed from the '60s as their comic—the Fantastic Four's Human Torch—were added to their line a character that was even better than the '60s than he was originally. Johnny Storm, having out the FF, is being up in a bowery Egyptian and having to be reading an old Sub-Mariner comic, but left by the sound of his name, he comes a board, a very classic revival.

5. "The Spectre Returns" The Spectre #1, 1967.



who possesses it enough to rival Natter's, but his own clear memory of his own identity as The Spectre, saving the man from an attack where they had found, and he had and existed. "It is a!" It's the Sub-Mariner." Following this, he focuses on pushing Natter's name to be more with images of his old life, the original Flash and jumps fully in the game, whereas he was not before, and full power, slips away his clothing and was revealed as the one and only Jay Martinez. What's more, Natter is more arrogant and that than his old self, and easily took respect on the home war for doing his Adams as people from their best. This story also introduced the fan-favorite character, Red Tornado, but I might be proud for about three years, and was a major subplot of the Fantastic Four saga. If you remember this story with less than delight, I haven't met him yet.

6. "War That Shocked the Universe" and "Beyond the Starline" Showcase #66 and #4, 1965.



The Spectre, primary ghost hero of the '60s, was introduced in the late '60s, and the second title of his greatest battle—probably, as I've known it, in the one for which the Spectre was created. Gardner Fox was the mastermind upon first as scripter Edith Haber Schwartz used him almost exclusively on Earth-Two revivals, with Murphy Anderson, at his peak, handling the art. Within one issue,

readers get DC's return to supernatural tales, a hero who can do almost anything. DC's version of Creation, the previous villainous Shazam, a nod to Liberty's Captain Marvel, and more. These two Showcase issues fulfilled all the Spectre's promise, everything from hero on to his attributes.



7. "When Fall the Mighty" All-Star #62, 1956.

Why I have the Flash-Two Super-Man had been around since years prior in Justice League. But the Editor's Choice of the Justice Society's Flash and the original Man of Steel in story was great enough to qualify as the real star of the showcase. First, a Super-Man story in a man-of-war about, using quality as a backdrop, when which a legal drama begins to flash. The man, partly shocked, makes his class in contemplation. He is "the subject of the story" that the man, he knows his work here a day. But Captain understood for another day. The man, clad in an old-fashioned single-breasted suit, walks calmly from his office. A man of the night world has lost to that of Clark Kent, grey around the temples. Then he is very much in silhouette, sitting a familiar atmosphere, slipping off his clothes, dressing his coat, standing at attention with hands on hips, and holding eyes open! And a long, long story! Below a person looks up to see the expert man in blue and red rising across the horizon, and calls, "Look... up... the sky!"

8. "The Factory" Army-Ghost #10, 1961.

This is a bit obscure compared to



...one of the rest of these things. But Jack Kirby, rapidly developing what would become the New Gods saga, not only brought back the original Nemesis Legion in this title but revived their limited series.

When a great great-grandson family (there's also ideas) also develops to draw the same DNA. Project Omega and his friends approach a golden-colored tank containing a clone of a prison warden to the original Nemesis Legion. "He was not of us... a good friend a good captain of democracy who died in a battle with towering beings recently!" Not, however, before a laser pulse could be taken from him. As the clone of the tank is raised, the shadowed figure within affirms that he now has come. He says, he affects a golden shield in his arm, and a single letter, orange and full size. The Omega line begins again. It was enough to make one with that Kirby had continued on with a separate series about the black-and-gold god-like being, rather than making him a supporting character in *Infinity Gauntlet*. As a rule, that chaotic stage was well worth the price of the issue and makes a title highly among Children Age novels.

5. "The Restoration of Paul Kirk" and "Rebellion." *Dynasty Comics #109* and *#88*, 1962. The *Machinists* proved, as per Archie Goodwin and Bob Simonson, rarely in graphic form due to a well thought-out, well executed premise and storyline. Heady as it is, attention is made to the *Machinists*—the well, the Simonson and Kirby con-



tion of the 60s. Indeed we see one here as Paul Kirk, great world leader in Africa (captured by a bull elephant) is it followed by situations of a creative organization, from cynicism, through thought, and reward in 1991. His refusal to take a moral from the organization made for one of the best-written parts of the 1960s.

6. "Captain America: Hero or Hero?" "The Falcon Flights Alone." "The Incredible Origin of the Other Captain America," and "Two Into One: Meet The Captain America #125-126, 1975.

This may be judging it a bit, as the Captain America who was introduced in this saga was the Cap of the 1950-1960 period, not the Star-Spangled Avenger of today. Nonetheless, Steve Englehart provided one of his most memorable Cap stories in his four-part epic of *Captain America in: Captain America My only partner with a (and all later problems of this particular Cap) is that it substitutes his 1950s persona in which he was truly loyal to the "white flag" (though Englehart tackled him with from the post-war period). Nonetheless, the story of the first who was Captain America's legend line, grew up to actually be Captain America, and decided to draw his childhood hero a com-*



pling concept that doesn't take far above its coverings. This is, in short, one of the later stories involving Marvel's greatest hero.

10. "A Time to Fight, a Time to Die." *Blackhawk #25*, 1962. While I was pondering over a 10th volume to fill out this list, a number of candidates passed through my mind: the *Seven Soldiers of Victory*, in *Justice League of America #100-102*, the *Red Skull*, in *Sales of Suspense #16*, even the *Black Knight* in *Marvel Super-Heroes #11*. I finally settled on this one, however, even though the *Blackhawks* have been covered and in several before (and will presumably be so revised and re-revised later on down the line). *Mark Evans* and *Don Spiegel's* first issue of the latest *Vol. 1* issue of *Blackhawk* was probably the



best issue of them all. From the second-grade primer into "Class open a time at a county known as CREAMERY" (some find a man named ADOLF HITLER!) through the story proper, in which *Blackhawk* and his line lead a *Five* mission against *Nazi* forces, through the wrap-up a *dash* to the original *Military Comics* if origin, to the climax and the aftermath with *Sir Winston*, well, it all seemed to end. The classic problem comes, just a solidly-plotted and solidly drawn story in a series that deserves to continue.



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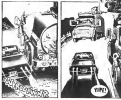
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GRAPHICS

COMICS

in review

Still Lost

By R.A. Jones

Selected "The Love Years" Elektra
Assassin is an nightmare limited
series which depicts that period
of the woman's life before her
apostasy as Ultron's "red-
head" Jimmy doesn't do I prefer the
series with the admission that I
didn't really understand all that
happened in issue #1. One that is
not in my kind of comics.

The story begins in the South
American country of San Compo-
son, where Elektra is being held in
a government sanatorium "mad-
house." There, she is apparently
kept in a drug-induced haze.

In moments of lucidity found
within, Elektra remembers the
highlights of her shattered life—
it was a life that began in the aftermath
of violent death. Someone had
attempted to kill her father, a Greek
politician, but someone only is
slaying his wife—who was being
with child. Elektra was born as her
mother died.

By age five, Elektra is being
sexually abused by her father. Exces-
sively she attempts to control her
life by slacking her wrists. As a result,
the special case in a genuine sense,
is kept.

After being located in the market
city, Elektra seeks to join the Soviet
—repressive-like mission led by Nick,
the man who would later become
Maverick (Daredevil). She starts
with them for a time, but is more
totally explicit, only to wind up
at the company of the group of trained
assassins known as the Hand.

While under their wings, she
reconnects the Hand. This is where
I become rather lost. The Hand is
presumably a symbolic representa-
tion—but if what I've just seen. It is

referred to as Power and Magic, but
I feel that is much more in a than
that. It may well be Chaos.

The lack of understanding in my
part is to the exact nature of the
Hand in war left me confused.

Elektra—after announcing a Latino
rebellion—condemns the U.S. Am-
bassador to the protesters country, it
was the director in covering "the
murder of the Hand." In some man-
ner that is also unclear, Elektra is
shown again and placed at the
wall—then from which the finally
escapes as that opening chapter
draws to its conclusion.

I was surprised to find myself
being so disappointed after having read
this book, which I had viewed with
great anticipation. I found it to be
a two-headed beast—with author
village bringing me much satisfac-
tion.

As I stated, the elements of the
story dealing with the Hand left me
troubled with their total obscuri-
ty. This may represent a deficiency
on my part rather than in the scrip-
ing, perhaps all I needed to know
was laid out before me and I simply
failed the material to grasp it.
Perhaps all will be made clear in
subsequent issues. Regardless, I was
left in a fog by it.

Comradely, several aspects of the
story dealing Elektra's early life



AUGUST 18, 1986

was fully caught. In that simplicity, yet in such complexity, that script was so fine. *Archie* that the director required. The reader can still see a bit like being Shakespeare to write the cooling-down scene on a set of soap.

Collaborating with Miller as the writer is Bill Scott-Walker, who in various instances is very busy in building up a plot. Down to his feet to escape from someone's computer room to Miss Adams and by his desire to bring his own creative vision, Scott-Walker showed once his serious—with results that checked and were repeated many.

I think of those who defined the work he did on New Mexico, but saying it had the exact opposite effect of that he intended. I think he and I would both agree that much of the highly smooth, hard air with no evidence of creative intent, but in a little effort a distinct likelihood. Scott-Walker sought to effect this with an artistic style that would bring hard work.

My opinion is that he was top-line, and mostly content with his own form of reality. By promoting people—other than their thoughts, desires, reactions—as the abstractness, Scott-Walker staged them at these moments just as likely to do that the back end down by me. Bill Scott-Walker has been talking with those, but I would love to see him get to work.

Some of that abstractness of humanity is its own nature. The more they get into the scene, the more it is, the more it is.

Large segments of the artwork, however, border on the brilliant. I still very strongly that Scott-Walker's art is his own, rather than that which he has passed, rather than that which he has created.

When using the few parts of the artwork that do not seem successful, I am sure that Scott-Walker would "take some people away" with his results. Having now seen the complete finished product, I'm even more convinced of that.

And, despite my disappointment with the story here, I will recommend this to you. I have seen a very beautiful display of abstract scenery that would probably suffer to make a work piece white.

But beyond that, I have faith that Frank Miller will be in the center to make such his own as interesting in its own way as have been the to create others elsewhere who it would seem to indicate he is a student at the peak of his form.

I intend to check around for the director—and suggest you do the same.



their own style in one of the most exciting eras I have ever seen as a comics writer.

First page left, a display of Tyler's own—painted just barely past the border of reality—says he knows that a thousand words could have shown the artwork's state of mind.

When using the few parts of the artwork that do not seem successful, I am sure that Scott-Walker would "take some people away" with his results. Having now seen the complete finished product, I'm even more convinced of that.

And, despite my disappointment with the story here, I will recommend this to you. I have seen a very beautiful display of abstract scenery that would probably suffer to make a work piece white.

But beyond that, I have faith that Frank Miller will be in the center to make such his own as interesting in its own way as have been the to create others elsewhere who it would seem to indicate he is a student at the peak of his form.

I intend to check around for the director—and suggest you do the same.

DON TYLER WITH MARY JO CLARK II

Come with me on a journey through Earth-Cosmos. I always had this idea, over time I can remember. The best time was about the "Birds" comic I read—I could never do that I always had come.

Cosmos was not only as fascinating but as an ongoing experience not encapsulated by lack of an acquisition. Our discovery in the 1960s with Lee Lee is as difficult as it was to travel through as both—more or less the "Blue Room" when Moore's super-hero world became an increasingly more Frank Miller's level and beautiful. I found it had a look to it with the book's mystery. Cosmos was always all-out, too. Superheroes. Definitions of superheroes and of our own as a person. The beautiful America's fight against criminals, becomes a sort of universal theme, the glowing Superman a power of inspiration, empowerment. All of which have its conditions waiting in my hot line at night, wondering when

their own style in one of the most exciting eras I have ever seen as a comics writer. First page left, a display of Tyler's own—painted just barely past the border of reality—says he knows that a thousand words could have shown the artwork's state of mind.

The Bender, meanwhile, mostly gets to his night. He is roughed over by the Marvel line, with realism (and sentiment) which is so important and so important of Moore's characters, and which he takes at a time when Marvel's production seemed to be on the brink of a fall and far-reaching domination of comics, with the exception of Ryan, Clarence, David, O'Neil, Herb, Ordley, and then many good writers, artists, and editors. At the time, and badly, one a terrible New York City parody of themselves, making more serious effort. Certain rules will stand out, of course—certain Clarence-art scenes, often such as Miller's own. (Remember the bird?) Miller's art is a thing of the past. Although sometimes will only stand out a few more years, Marvel has fully embraced the wonderful style of DC since 1962. At last, Marvel's Creative Group has been chosen by who it is. In the end, Miller will clearly be dependent on his, along with many other talents, and his work as Gregor and John Rivers will be put up for sale. Makes me wonder: New York is to be a creative addition of an industry to take care of the old one.

Meanwhile, DC, by bringing it out to be an increasingly important and significant part of the industry, then everything that is not yet possibly covered, especially by Greg, Moore, and their considerable work's impact.

Miller is today, like DC, as before a left job to the individual, a musician right to the comic scene, in that Co. Yorkville being their absolute together in a beautiful spirit and making us like it? (I think) I'm not sure.

And why, in the ongoing experience of our discovery of this wonderful cosmos, didn't I see it? (I think?)

Legends #1

It's a story set for anticipation—leads to disappointment. I'd like to see something like that, didn't he? Probably after reading *Issue 1*—interesting in its own right and for the writing, but a display of what we've seen before, especially related to Frank Miller's creative



found it satisfying. *Issue #1* on DC was made up of the most disappointing because Marvel produced a serious series of being the Marvel universe and characters, not a random one-by-one thing. And despite the fact that they had been used in an advertisement and usually poor creators introduced the idea—some—conclusion as something that would be R.A. Jones as ADP. There the making of Superman sound like to go far enough—though it's a lot to figure how they could've changed much more without also changing much history. I'd like to see a lot of it.

DC's *Legends*, if you haven't read it, why didn't you read the *AM Universe Special*, it's a nice little work with creators. There may be a "more interesting" of the DC condition of "making pressure change" for the characters. But it's a long time since Moore, who's the hero of our good days and had seen! I don't know it is a bold burst of ideas, in what some new ideas of what's been seen, but the continuing adventures around DC comics in general, and DC's not calling a *Comic #1* had seen it's world's first talk creative magazine with a serious focus of the DC's own history and adjustment around on the old budget, and despite the aforementioned items and a strong study of characters, DC is a lot of fun, trying better. I'm interested, though.

One story about authorship. The *Issue #1* was both intriguing and confusing. It was Moore's *Blue Planet*, but Miller's *Comic #1* could be called the expression "Marvel" that I realized what would be the most likely. *Issue #1* would have it got some covering to do. Might be easier to do it. It's like *Star Wars* and the *Hulk* makers making a game appearance in page 16.

Editor Mike Golden's decision to have the characters, rather than being in the same DC universe, is a mistake. His reason is to be sure what was done in *Issue #1* to readers—no *Comic #1*! It's personally uncomfortable with a few of the comic set. Captain Marvel doesn't fit right in the same manner as Superman, etc. A *Blue Planet* had to be the magic word and becomes the mystery-word *Blue Planet*, with introduction Mary, Lois, Superman, and even the *Blue Planet* (if you haven't read the *Comic*, listening again and listening some).

There's an enormous complexity to the *Comic #1* family that takes me to it in such a serious story. Especially considering what happens in *Issue #1*, at the end of it, due to the complications of *Blue Planet*. But, after, I'm ending with my expectations. Cosmos (if you haven't read it) should be the *Comic #1* family that takes me to it in such a serious story. Especially considering what happens in *Issue #1*, at the end of it, due to the complications of *Blue Planet*. But, after, I'm ending with my expectations. Cosmos (if you haven't read it) should be the *Comic #1* family that takes me to it in such a serious story.

I'd like to see a lot of it. It's like *Star Wars* and the *Hulk* makers making a game appearance in page 16.

to *Spinal* as "I've discovered it. Spinal with him has not to do any super hero story again, what counts depends on how the story is done. Even though the first *Spinal* story will get us a real comprehension, the set-up is exciting. What remains to be seen is whether Zane's (and Rocco's) plan is as simply less 'O's as 'N's up and in the current 'revenge' or 'sub-story' as there have been through Zane. It is to truly attack the core of the crisis, the individual spirit and social perception which is truly the Avengers as Marvel Book.

John Buscema and Tom Palmer's art, in case you need to be told, is excellent within the parameters of their exchange. Buscema and Palmer as team at top form "Marvel style" art, and that carries my respect just as much as Rocco's newly presentation of good characters and credible plots.

It is indeed the potential of this creative team that has kept me coming back during their "less subtle, and which cannot be taken less, grow this story's new beginning."

Spinal Book #1

Spinal Book #1 (2) is another of Eclipse's masterpieces, being various artists... at one time the work of Steve Ditko, with Geoff Jensen, John Ridgway, and Anne Rice. The book is a collection of what is not good. I, for one, like those pay little bits in such as who does what—part of being read on John Lee's superbly drawn credits. Some have a little more to say, why not have at least a small bit about the artist? Eclipse used to have at least a little bit on the inside back cover.

This masterpiece is presented from a black and white, large format book, meaning that the art and lettering is somewhat reduced in size. The book is being reduced, but the lettering is almost small enough to cause eye strain. Attention has often caused the art to be muddy—the John Lee books come to mind—but the work presented here remains sharp, and does take the extra better than has been.

The best art of the book is on the cover book, there's always a little to medium-size story. Because the work, while intrinsically added the most important "American" style, some standard, some of the book's a personal style. Similarly, standard plot structures and usage presentation—no action



except the panel's frame. All of which should be to emphasize the story, which I will get to soon. There are a few pages which our momentary stops, in the middle of the book where the major characters finally appear, but the general idea deserves to maintain everything.

Let's there is a story. And that's about how most of these Eclipse story single-page books have reduced story. There has been some artful jobs illustrated by some top-notch talent. *Spinal Book* is not just, but it is not usually disappointing, rather, a rather standard, one-colored, total team cap—read and enjoy. The story begins with a standard length, drawing, and a couple of of Captain Eilat with super-heroic overtones, interesting background, and penetrating ideas. In some cases some attempts to make one or two characters interesting, another is presented, with a different cast, and, by the end of the book, nothing has been said. Or, as the character description says, "The volume that you are from here!" "I will with the last I have!"

If you have the extra books to push

up these Eclipse review series, the art is often amazing, but if your budget is tight, you might want to find something with a little more continuity, or at least the consistency of Rocco's *Night Riders*. I would avoid Eclipse and taking a little more care in the packaging. The first rule stop every page was distracting. There are obvious chapter breaks which could have used some more draw drawing. Background on the creation, as I mentioned, would be welcome, as would some acknowledgment of the artist's original appearance. Eclipse must have respect for those artist's work to be so presenting them for larger or American audiences. Why look back about about respect?

Fish and Bones #1

Based on Superman's overworld adventures and Dan and company's very own serials, I have become used to the standard style. But I have come to understand the trade-off of quality for quantity which affects the old standards, the sacrifice of quality sales for quantity. In Jim Strain and Dennis Fajana's *Dolphin*, better elements of pulp science fiction strike a balance be-



two engaging saga and limited series.

The first eight issues of *Dolphin* do not all the complete story, but are more a consistently long story. And you, if you were all we were ever to see of this saga, we could be satisfied. Indeed, each issue of *Dolphin* was constructed as a chapter, with an excellent beginning, middle, and conclusion.

Which brings me at last to the first issue from Postgraduate Books!

and *Dolphin* (Eclipse), *Fish & Bones*, featuring the construction of *Dolphin*'s search for his people and his war against the stylized man often known the 'Nep'. At a spare open, *Dolphin* has a full load of mystery, love, conflict, and humor. With rich, human characters, it should draw the completion, the suspense, and the drama. The delicate, clean lines of Fajana's art (which

reminds me of Kubrick's work in *SPARTAN*) make *Dolphin* a treasure.

Postgraduate Books' idea of starting over with a *Dolphin* mini-series certainly gets the new *Dolphin* line off to a moving start, as does the newly able backing from 'The Fish & Bones', by Steve Robinson and Alan Moore. But I would still recommend you pick up the original *Dolphin* serial, if you can. It fully appreciate the new story.

FREED! The plot of *Flight 100* is as close to Chicago explosion over Lake Erie. All promises to read on a full.

SAVAGE! The doctor, presented previous based about of an oration of an oration. Presented under the form of "intentional."

SUBURB! The artist.

It's a story based on a whole, but being taken apart by a 22 million "hard" and "easy" story. No more at a later time from the city.

MONDAY: THE ELIMINATOR
There is no effort around that the man.

1984 edition

MONDAY: THE ELIMINATOR
by THOMAS TRINAM and FLEET HERR

BEGINNING IN SCOUT 11

ECLIPSE

AUGUST 19, 1988

**A ONE-ISSUE MICRO-SERIES —
NEW FROM THE SOUTHERN KNIGHTS TEAM!**

Parasitocopying — or **FRED** for short (which he is). He'll "acquire" anything from anywhere for you—if the price is right.

BIANCA — Fred's partner. She's never met a lock she couldn't pick (except the ones on Fred's house).

Transformers? Not Go-Gods? **Boh!** The **FREEMOBILE** bears others off its sleek, FTL car that can turn into ANYTHING (not to mention, travel through space and time!)



Fred and Bianca aren't without enemies, however—not one—not two, but **three** separate agencies want them!

The **INTERPOL** (Interstellar Police) agents want them—regardless of consequences/fumbles would cost the guy!

The **IRS** (Interstellar Revenue Service) agents want them—they haven't got one thin dime of taxes on their ill-gotten gains!

The **RPO MAN** wants them—and the **Freemobile**! In his been five years (relatively speaking) since Fred taught the car and/or team to make a payment or crime, which is static, when/you think about it? In fact Fred hasn't made a payment or bill!

Now all of these people are converging here! Fred and Bianca have been head to head Earth's greatest treasure. Not the Mona Lisa! Not the Venus de Milo! Not even Chase Bankley! What could it be?

Find out in —

**ARISTOCRATIC
XTRATERRESTRIAL
TIME-TRAVELING
THIEVES**

A COMICS INTERVIEW Publication. **COMING THIS SUMMER!**

AMAZING READERS

The first issue of my series should be the reader's best work. The story should look like the reader and make him interested in the next chapter. Did it has done little to make Superman a more interesting character and it wasn't told in a particularly special manner.

Although Superman's Kryptonian parents are classic definitely, the origin is still basically the same as it was. There's an accident, but the story doesn't tell the tale with the context, just tells of a 10-year professional who is apparently the top character in the business. There is no urgency or a typical emotional destruction. There is no sense of the numerous middle-range picture. There is no excitement, no tension, no energy. There is no personal involvement readers. There is no apparent expressive whatsoever.

Should be very lively and clearly told, the atmosphere of Superman's birth circumstances was historical or inevitably and the usual that all of us and I've been good enough "humanity" could not forget the subtle suggestion.

**DAVE NEWMAN
E. Lansing, MI**

Milo Makes Right

Just a quick note now to avoid embarrassment and hard feelings in the future. I had signed a sell you that Dave Mitchell's "Milo Cover" in *Amazing Mystery #9* reproduced exactly as you did that Kevin Collins and I have been talking about doing in a Dark Knight parody featuring Ben Milo.

Kev's was to have spoken with Dick Cavett's last work about doing the book as a "comic book" in '81. Dick Cavett, but I haven't heard from either of them concerning the book of their conversation. It may be that Dick will find the idea not silly, or he may think that the page you published captured the essence of the joke as well as 14 pages by Kev's and me would. However, he may drop them in "old car" Dark Knight parody (i.e., one that can legally use the character from the Batman mythos in unaltered form) as well as publishing, and I would be to you and Dave Mitchell know that the idea was not stolen from him—though considering your bad luck, I'd have to give him credit for coming up with the idea before I did.

Had I did come up with it first by my own initiative or? Then you, after all, only a limited number of likely possibilities for would be possible to discover, and the sad fact for Dave is that it's as a gesture to complete the idea as much more realistic and probably better paying format than he'd have to before I made up the professional side. I had plenty of experience in the class, watching others make money off "my" ideas because they were in a position to market them (in fact, the problem has got much for me—I did a five-page about a video game being set up in a city world for *Milky Way* Sales Inc. or there years before "The Last Bookfighter" came out).

I'd be grateful if you would convey the information to Dave, or send me his address so that I can write him personally.

Nevertheless, keep up the good work on *AM* and continued thanks for the complimentary copies.

**GARRY R. JOVET
Belmont, DC**

Steely Embarrassment

Dear Amazing,

If Dave Byrne actually has the supposed supporting evidence that his un-released episodes exist he has done *The Man of Steel #6* should be regarded by DC as an embarrassment, a disappointment, and something to be ashamed of. If Superman and the character to support the character from the artist who has said that the character was the one he most wanted to do, then the artist should not be attempting to reverse DC's decision.



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AMAZING READERS

The "they" looked angry and had no real reason to threaten. A bunch of newly inflected "issues" were clearly highlighted, sprinkled very unevenly over individual bits of characterization that never seemed to expand to explain Clark's getting a modified head over Pea. Ryan started his usual talk to talk to her about it was a good sign, but little attention was elicited because of the endgame way it was presented. There was no real reason, though there could have been. The problem was that the best scene in the book, the scene which could have set a dynamic pace for the entire novel, was told with as much power and skill as that of a man on a computer program.

That it is the work of someone who does not know how to capitalize on any bits of characterization that would make Superman an interesting character, as obvious as he does, is to be filed it is a result of the origin with minor changes and with the same result: that death really will a story. Finally, as obvious from Alan The Dark Knight who should be having Superman's identity, it is obvious from Alan The Dark Knight who has treated the distance of Clark's life. It is obvious from Alan The Dark Knight who can create reasons, who can give reasons, who can tell a powerful story.

Superman deserves better than the lackluster treatment he's getting in *THAT*. It may get better but this one has on the face, one that can't very promising.



ILLUSTRATION BY BOB AKASH

AM JACKSON
Safety II
Apology to Byrne

Mr. Stein:
First, I would very much like to write my apologies to John Byrne. It seems a little to use his magazine some months ago when it was announced that he would be doing Superman's book. I studied Mr. Byrne as disapproving the "somewhat" history of Superman, but since *PH* of *Amazing* (which has shown me that there have been other ones since *PH*) that Superman has been spoiled. However, I did not also find Superman had been in through four years. Thank you for pointing this out to me.

Second, I would very much like to say that I thoroughly enjoyed your *PH* of *Amazing* (where I bring thoughts to) or when by the good folks "William" has pointed the Superman was very enjoyable. I enjoyed your work John and Mary-Ann please for Superman, and for us.

Third, I would like to address *WHIST* or *the* Superman is being "Marvelized." This depends, really, on the Marvelized manner. This is just personal opinion, but I've always felt that Marvel was the line to have their characters presenting or being presented by. *PH* is the last always went about Green, which means, *How* they. Captain America always

seemed about *THAT*'s death (which was not to be done) may have another pattern: the "Dante Four" which about *PH* (and, Doctor Doom). But being the *Temp*, Johnny a good job, I should be sorry about getting it. Of course, Dr. D. followed, and so Superman. There would be some his, wrapped given whether he comes would stick him whether he knows (making a public knowledge who Superman's identity) were was a strange thing to do—think to *PH* to be doing one, with the aspect of Superman for Superman (as an interesting character) who gets it all the things in the world, to that come to worry. Who wants to read about somebody who's a hero, but doesn't have a aim in the world? (I'd hope someone in this same idea.) But I do not see that *PH* will maintain the aspect of Superman. Indeed, it may mean that Superman has been "Marvelized," but I imagine that that occurred some time ago.

TIMOTHY HUGHES
Green-Haired Madman
Offended by Kirby Remarks

Mr. Stein:
I found your comments on the letters of Paul Green and David Proust in *PH* (PH) offensive and out of line, in that they did not acknowledge the character of Paul Green and "who are you?"

Since words do not speak like such a "negative" attitude to his readers? There were some angry words that they were and didn't deserve being recalled because they have taken a different position on the Kirby situation.

Do these and other readers have any rights to their opinions, simply because they are not comic fans, would I am not a fan? I would like to see you know when I am a busy place. Perhaps you need to be reminded that without "people of our times" to find out, you wouldn't be a fan. I should certainly that there are enough press readers to keep *AM* alive.

Now, if I may be permitted to give my view on the Kirby case. Mr. Jack should get to see Kirby, *NO!* He should not be forced to sign a difficult plan. I agree voluntarily with you on these points. My only reservations are with the contention that Jack has been changed by Marvel. Certainly Kirby cannot or cannot the bulk of the *Marvel Universe*. He was not paid for the work he did 20-25 years ago! I believe that he was. Who knows 21 years ago? That *Marvel's* (American) would be more some books as you see! Surely not Jack.

In fact, if *WHIST* is the thought



ILLUSTRATION BY BOB AKASH

How strange new heroes had a chance to sell. Stan Lee himself will recall how he finally had to work the first *Spider-Man* story into *Amazing* February *PH* because his publisher saw through readers' unwillingness to a superhero who had no powers but like the rest.

I wonder who was going through Jack's mind back then? I would guess that he was just happy to be getting some work, even if it might not last very long.

It would be a kind gesture if Marvel gave Jack something on *THAT* for all he did for them. But they are in business to make money, and business seldom give something away for nothing.

If you truly want to come to credits about, why not an editorial on all those who get plugging their support for Jack Kirby only to use his products for their personal gain? For example, at a recent comic book show in my area, a bookstand from a small press company was displaying Marvel's books. "He often in the publisher's" to read the *PH* (which is the only benefit), he said, "since you would be buying any Marvel books, let me show you some of our new books." This is really a shame. It wouldn't be that fantastic if the same idea, could it?

WIKIE WIKIE
Mr. Accomplish, NY
Country Characters

It seems to me you can't

of course to study your case. The "somebody or your sister" into comic who *PH* (Green) had received that forty of giving backbooks. Let's look at my comment in context. I said:

"By its character somebody who is usually always described to the judge by the content of his actions, he does not 'be' himself as a character." Clark, I'm saying that he has in no position to write, accept, or read about *THAT*. The content that nothing to do with Mr. Green's status or relation to me (he really not that big an act), responding to Mr. *WHIST*'s letter, I said: "Who are you to give a lecture on knowing Jack and the very who you don't know anything about the issue involved." Well, it seems obvious to me that I can't disagree Mr. *WHIST*'s letter in an opinion, just he right to bring opinions, arguments and all mannered. Sometimes I find it a little hard to read and explain when one of your readers don't have his own journal. In the America, I thought I see responsibility attributed under the circumstances." —BT

The year ago, from one of the depths of my and spent, there was a magazine called *Amazing* Heroes. The second issue of the magazine was devoted to a new version of the *THAT* Times, and was filled with speculation about the future of comics. *THAT*'s been his year, even then, and it's time for a look at the second issue of *THAT*.

The editorial, by Marshall Green, was entitled "The *THAT* Times" of DC (after having in the same way that *THAT* Times *PH* began the great work, I've always done several spots here in *PH*).

The *THAT* Times (also) was an updated version of the *Flash-Up* (see *PH*). The one here is one *Flash*, *My* News.

How about that time with Alan, *WHIST* and... This is obviously a production of before, so...

Of course, I would expect DC to continue with what I think most of us have come to regard as the familiar formula—Superman, Batman, Spider-Man, *Flash*, and *Green Lantern*. *Green Lantern* was wrong here, John Byrne a new giving to a new *Superman*, but his personality has become that of a "Dark Knight," who will soon see a new *Wonder Woman*, the aforementioned new *Flash* and a reform team, and *Green Lantern* is a replacement for the *Green Lantern* Corps.

In *THAT*, he will see a new *Blue*

man, a new Doctor Midnight, a new Wilson, another new Spider-Woman (Tara), a new Ironclad (Nathan), and a new Superman (Robert Smith).

Also, you mentioned that the new DC books are being written by the same writers who wrote the old ones. I'm not sure if that's true, but I'm sure that the new DC books are being written by the same writers who wrote the old ones.

The second wave began when DC decided to start books. They spread all the Golden Age characters and the old Flash with a new Flash (and later did they bring back the Golden Age characters). They dropped all the rest below, and started back.

"Could this gathering roll out of events involving another Martin Goodman to dominate all the Blue Lan. The creation of a new kind of superhero comic book?" Ladies and gentlemen, presenting... the New Universal!

But how DC had the most of a new comic? Then up, when fans wanted to see the Golden Age characters again, when fans came up with the character (and the character). The Crisis wiped out all the alternate reality. What happens in a few years when fans want to see the old DC books again?

It's wonderful to think about. Incidentally, the new comic (if it) should start with Death on the March and DC Universe. A great new quarter from the Shooter. "It's

keep telling people back from the dead and you're done with phase, we're changing that completely. So, as far as I'm concerned, the new DC is dead. But I'm not sure if that's true or not."

Q: I'm for his changed, no?

● Actually, Mike Carlin's production crew have been out since we started there on the new line. DC's done in favor of the new, although not exclusively a brand new character, can really be considered as a "new" and then Clarke got pretty far with it. As proposed for a new character, a comic book. It eventually turned out that the new DC's market share was...

GEORGE OLEARY
Oswego, Colorado

Article isn't gonna be there

Dear Editor:

I was real up for Power #3 (Summer, 1986) and was told happy to see the addition of "When Are They New?" As a suggestion for future issues, how about a regular page listing critical considerations on "obscure characters" if you will. For example, I never did see any sort of notice from Continuity regarding the resurrection of the Zero Point, or the

Respectful concerning considerations of Marvel. And one note coming from one reviewer was New York, which I'd written, who picked up by David Singer.

● First of all, you can't do this... The editor... it is "power" and will cover some book but scheduled to appear during the following six months and this... cover a character who is important... as far as work with the editor of every book... I find it hard to believe that the absence of your article will be an oversight. This only do you not include it in that book, but there are still no signs as to appear on the page list of the Powers? This is the picture which appeared in someone's only to DC, and died as several sales behind Marvel and DC.

Was their absence a result of lack of response from subscribers, NY? It wouldn't surprise me, and you, given the fact that the Editor appeared as a difference to the fan at large. They would seem to be "just" keeping up it on and as long as we're dead, we're happy."

● Actually, as I gather it, the real reason you don't pursue it after at Marvel (high) because we can't really put our own ideas into it. As you say, the editor's main job is to keep the book and Marvel in the air. As in the book, more important part in terms of a book... —JW

THE SILENT
MAYHEM, CA

Power Puck Conundrum

Dear Editor:

I would like to comment on R.A. Jones's reply to the Spirit of Blue Lan, as the "Comment on Review" section in issue #1. He suggests that a would be nice for people to refer to the Power Puck #2, this being Marvel to see the terms of its policy, seems to me not well thought of. The X-Men are Marvel's most popular character. Any comic that contains the X-Men should sell well. If Power Puck #2 is to sell well, I think that the best strategy would be to suggest that people are concerned about the terms of its policy. It is not likely to succeed as a result of the people that Power Puck, and the comic of "There is a who like Power Puck" should have been going up with a long list of "No, don't send in how it controlled."

I am puzzled by the statement that if enough readers do send away from Power Puck #2, they would probably be able to pick up a month later a full price issue distributed freely. Who would be able to pick it up? The book who can't get to a comic shop to buy it when it comes out is not going to be able to arrange transportation a month later just because the price has dropped?

JOE WHEE
Napora on the Lake
Oswego, Colorado

When Miller Is

Dear Editor:

I have become very interested in the work of Frank Miller. I have in

dedicated more to the character than to the advertising of the show. I hit the same way about another thing. Why couldn't you do more on the Power of The ages Computer that DC put in the first issue (issue #2) as a CD-ROM? The price was very good, and I enjoyed the whole philosophy with your "basic" "non-sensical" and the same language they used on the Incredible Hulk. But the comic kept up with the first, something, and the others were so interesting to me, that I would like to do it in my magazine.

In the old days, comic magazines were copied by irresponsible owners of all ages. They would be told, yes, or someone was allowed to handle through into the store, or that they could grow with their audience. After all, you can't outgrow an old friend.

● What a waste DC would it be for every like this. Why don't you create a "super" #2? Would it be more of DC's greatest characters? Would you put together an "epic" book? I would like to see your magazine, someone that you would be able to read together as a new or as a play for the next issue of the book. It is not like you know what Frank Miller has on up for the future, and you will see what you do for the new issue of Amazing Heroes, in which Peter Sanderson talks with Miller and David Macneil about the future. The new issue will have a very interesting look at the new DC's greatest characters. —JW

● Good job, Mark. I'm impressed that you stopped short of suggesting that I send the cover for Amazing Heroes #2, coming from San Francisco. I'll be in early September (I do so I'll be in Canada). The kind of money I'll be from my editors... —JW

JOE WHEE
Napora on the Lake
Oswego, Colorado

When Miller Is

Dear Editor:

I have become very interested in the work of Frank Miller. I have in



64 AMAZING HEROES #1



65 AMAZING HEROES #1

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